

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3157.

SATURDAY, APRIL 28, 1888.

PRICE
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REGISTERED AS A NEWSPAPER

PRINTERS' PENSION CORPORATION.—
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Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.
The ANNUAL MEETING of the Members will take place on TUESDAY NEXT (May 1), at half-past One o'clock.

THE SHORTHAND SOCIETY.—Monthly Meeting, WEDNESDAY, May 2nd, 8 P.M., at 55, Chancery-lane, E.C. (First Floor). Paper on "Scientific Shorthand," by J. NEVILLE.
H. H. FETTER, Hon. Sec.
64, Imperial Buildings, Ludgate Circus.

ROYAL BOTANIC SOCIETY.
LECTURES, 1888.—A course of Eight Lectures on "The Structure and Functions of Flowering Plants" will be delivered by Prof. BENTLEY, Commencing FRIDAY NEXT, May 4th, at 4 o'clock.

ART-UNION OF LONDON.—The ANNUAL GENERAL MEETING, to receive the Council's Report and to Distribute the Amount subscribed for the Purchase of Works of Art for the year 1888, will be held in the Royal Adelphi Theatre on TUESDAY NEXT, May 1st, at half-past 11 for 12 o'clock precisely, by the kind permission of Messrs. A. and S. Gatti.
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PARIS.—THE ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 234, Rue de Rivoli.

NOTICE of REMOVAL.—Mr. MARTIN COLNAGHI has the honour to announce his REMOVAL from the Guard Gallery, 11, Haymarket. All professional and business matters will in future be attended to at THE MAHLBOROUGH GALLERY, 53, Pall Mall, S.W. (close to St. James's-street).

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Every Candidate is required to transmit his certificate of age to the Registrar (University of London, Burlington-gardens, London, W.) at least One Calendar Month before the commencement of the Examination.
ARTHUR MILMAN, M.A., Registrar.
April 20th, 1888.

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LITERATURE

The Long White Mountain; or, a Journey in Manchuria. By H. E. M. James, of H.M.'s Bombay Civil Service. With Illustrations and a Map. (Longmans & Co.)
Life in Corea. By W. R. Carles. (Macmillan & Co.)

MR. JAMES is an Indian civilian, and when, in 1885, he became entitled to two years' leave of absence, instead of inquiring when the next steamer sailed for London, he set himself to discover what part of Asia had been least travelled over. Finding that very little was known about Manchuria, and that, according to the best procurable maps, there were snowy mountains of from 10,000 to 12,000 ft. high to climb, he determined to make that his playground. Fortune, which proved kind to him throughout, was especially so in giving him for his companions Lieut. Younghusband, of the King's Dragoon Guards, and Mr. Fulford, of the Consular Service in China, whom he chanced to meet on landing at Newchwang, but without whose linguistic aid his journey would have lost half its interest and his difficulties would have been at least doubled.

To the ordinary traveller Manchuria is not an interesting country. There is nothing new or strange in its geographical features, and its geological characteristics are such that all ruins and ancient remains are speedily buried beneath the soil. The result is that only modern buildings exist, and scarcely any work of man prior to the sixteenth century, when Nurhachu, the progenitor of the reigning line of Chinese sovereigns, established his rule, is to be found from the Amur to Port Arthur. But the Long White Mountain, with the sacred pool on the summit, and the range of snowy mountains temptingly depicted on the maps, were the main objects of Mr. James's pursuit.

Starting from Newchwang with a train of six carts and a staff of servants, Mr. James and his companions took the road to Mukden, the capital of Manchuria. In three days they traversed the intervening 116 miles, a speed which speaks well for the carters and for the road. Mukden they found to be a fine city, containing upwards of 250,000 inhabitants. It is surrounded by a handsome wall, which measures about a

mile each way. But with the exception of the boots and pedlar's pack of Nurhachu, which are the only relics preserved of that great man, and his tomb in the suburbs, there is not much worthy of note in or about the town, and it is a matter for wonder what the Emperor K'ienlung can have found in it to justify the long epic which he wrote on its glories. The rudeness of the people did not add to the pleasure of the travellers' stay within the walls, and so soon as they could make arrangements for exchanging their carts for pack animals they shook the dust of the city off their feet. It was from this point that the difficulties of their journey began, and, as was speedily proved, it was not without good cause that they discarded their carts. For the greater part of their way to the Long White Mountain the road resolved itself into the merest bridle path. This is the account of one day's progress:—

"Our path led between the precipitous edge of a river on one side and an impassable bog on the other. Picking our way along, a mule tumbled into the river, knocking one of the men into the stream and hurting him somewhat badly. The pack was saved, but all Fulford's tobacco and some gunpowder were spoiled. Constantly deep streams had to be forded, causing us serious delay. The muleteers behaved well, stripping themselves naked, and taking the packs across on the strongest mules, one or two at a time. To avoid the rivers, we climbed a range called the Laoyeh Ling, going up through forests to an elevation of 2,800 feet, to find that the road on the other side was only but the bed of a mountain torrent. It was really hard going; the mules tumbled occasionally, and one of them twice plunged all our guns into the river. But this was not surprising, considering the roughness of the stony bottom and the force of the water. We started at daylight, halted for two hours or so at midday to bait men and beasts, and then went on till nightfall, and thankful were we if we got out of the forest to a place of shelter before dark."

But what a place of shelter!

"Imagine a little thatched house about forty feet long, the roof open to the rafters, and the windows only bare frames, the paper panes having disappeared. The door is in the centre, and a kang [a stone bed-place], as usual, runs along the wall, covered with dirty matting, on which are piled rolls of foul old bedding, sheep-skin coats, wadded cotton garments, pedlars' packs, and travellers' gear of all kinds, while a dozen or two of the roughest labourers and farmers are squatting about, or eating, or drinking, or sleeping. On each side of the door as you enter is a cauldron, in which vast masses of pork, soup, and vegetables are being cooked for travellers, and the pungent savour of these, mingled with stale tobacco fumes, incessantly pervades the building; for every one smokes, from the old woman of seventy to the boy or girl of ten."

One would almost prefer "the azure vault of heaven" as a covering to such a place; and when, in addition to the wretched roads and worse inns, it is stated that brigands haunt the forests and patrol the valleys, it is safe to assume that it will be a long time before Manchuria becomes a favourite resort of tourists. But Mr. James found abundant subjects for interesting investigation. The commerce of the country was worth finding out, and in the opium dens he crossed the trail of an old object of pursuit. Possibly on this point his Indian training may have prejudiced his opinion, but his personal experiences in Manchuria led him to consider that the

drug as used by the Chinese and Manchus is by no means the destructive agent that it is sometimes represented to be. It is largely grown in the province, and is very generally smoked.

The Long White Mountain with the fairy lake on the summit, the northern frontier town of Sansing with the neighbouring Russian station, the important trading centre of Ninguta, which by common report the Russians had intended to occupy if war had broken out in 1880, the arsenal at Kirin, and the garrison town of Huach'un were all carefully examined, and in fact Mr. James may be said to have "done" Manchuria so far as it was possible to "do" so large a tract of territory in nine months. But he was evidently of opinion that a bare narrative of his travels would be too much like a Chinese picture without background; and in trying to avoid this Scylla he has fallen on the Charybdis of so overcrowding his canvas that the foreground we are invited to view is dwarfed into insignificance. With exemplary diligence he has dug deep into Manchurian and Chinese histories; and though he has reproduced the result in an interesting and suggestive form—special attention may be drawn to his chapters on "The People" and "Administration"—it is impossible not to feel that he has made the mistake of putting into one work subjects which should have made two books. But with this qualification we can strongly recommend the work to all those who may wish to gain in the compass of a volume a clear insight into the vexed questions of the political history, the commercial outlook, and the military capabilities of China.

Mr. Carles's volume is in most respects the antipodes of Mr. James's work. It is as superficial as the other is laboured; and it is as purely personal as the other is general. It recounts the author's experiences on the occasion of two visits to Corea, and it acquaints us with all the discomforts and privations endured by him and his friends in the course of their wanderings. Havels which were inferior in accommodation and cleanliness to those commonly provided for animals in more favoured lands were often the only resting-places at the disposal of the travellers; and though he tells us on p. 117 that "the weather in Corea is always bright and cheery," he suffered no little inconvenience from steady and persistent rain. He landed in a down-pour, and on one occasion nearly lost two ponies when travelling on a road made slippery by a deluge. "Rain," he writes, speaking of this adventure,

"came on heavily, and was followed by darkness. For some time I kept with the ponies, one or two of which slipped into the river with their loads, and had to be hauled out again; but at last I could stand the misery of the business no longer, and pushed on to Kang-ge, whence I sent out a party with lanterns."

From all classes of the people he met with cordial civility, a circumstance which illustrates the artificiality of the anti-foreign crusades which have until lately been persistently prosecuted in Corea. Even the conversion of the Japanese from rabid exclusionism to open-armed hospitality was not more sudden than the change which has come over the Korean mind with regard to Europeans. When once the barrier was

found to be untenable, it was converted into a landing-stage, and foreigners, who a few years ago were considered fair game for the assassin's knife and the executioner's axe, are now everywhere treated with cordial friendship. No doubt there is still a remnant left of the irreconcilable party; but in Corea, as elsewhere, minorities have a tendency to diminish, and we are not likely to hear much more of the anti-foreign element. In his intercourse with the officials one of Mr. Carles's great difficulties arose from the desire generally shown to learn as much as possible of foreign countries. His mission was to inquire about the inland trade; but so soon as he began to pour out his questions about imports and exports his interlocutors interrupted him with inquiries on the subject of England and her possessions. In spite, however, of these difficulties he probably learned all that there was to be gathered on the subject. The extent of Korean trade can be described in extremely few words. Hides, bones, salt fish, gold, and ginseng are the principal articles of export, and the imports are few and in proportion to the limited means of the people. At present the Japanese have the lion's share of the foreign trade, and the aspect of their "godowns" is not such as to suggest a flourishing commerce. The ginseng which is exported to China is probably the most valuable product of Corea. Whether rightly or wrongly, the Chinese have a profound belief in its reviving properties. Old men are said to grow young again under its influence, invalids to grow robust, and worn-out debauchees to recover their vigour. Centuries of experience must be held to justify, to some extent, their belief, a practical outcome of which is that the revenue benefits to the extent of 500,000 dollars annually, and that the few farmers who hold the royal licence to cultivate the plant make considerable incomes.

The soil of the country is generally fertile, and the aspect of most of the cultivated parts is so rich and cheerful that the English traveller might imagine himself to be in one of the most highly favoured parts of his own land. Fields of beans, wheat, rice, millet, maize, sesamum, and hemp, and uplands bright with wild roses, lilies of the valley, peonies, and pink spiræas, extend on all sides as far as the eye can reach. But in the midst of all this richness and brilliancy the people remain poor, wretched, and downtrodden. In past ages they possessed a history which was not without dignity and renown; but they are now a nation of "have-beens," and the prospect in the immediate future is not such as to justify the hope that they will recover any of their past grandeur.

Analecta Orientalia ad Poeticam Aristotelem.
Edidit D. Margoliouth, M.A., Collegi B.
Marie ap. Oxonienses Socius. (Nutt.)

It has been known for some time that a Paris MS. contains an Arabic translation of the 'Poetics' of Aristotle, made in the tenth century, from a Syriac text, by Abu Bishr. The Syriac text which Bar Hebræus, as we shall see further on, used in the twelfth century, is at present lost, and is not likely to be ever found; but since the Arabic is a literal translation of the Syriac, if we allow for

the facts that the translator scarcely understood the sense of the 'Poetics,' and that Syriac words were misread and mistranslated by him, the Arabic represents on the whole the Syriac original. From it we can see that Honein ben Ishaq, the Syriac translator, had already the defective text of the Greek original that we have now. For while we find some happy emendations, proposed by Christ, Vahlen, and Cobet, confirmed by the Arabic text, and some new ones suggested by Mr. Margoliouth, still the lacunæ remain unfilled. It was, we must say, most courageous of the young scholar to undertake an edition of the Arabic text from a unique MS. which, written almost without diacritical points, can only be restored by many conjectures. Let us say at once that he has succeeded in giving a tolerably exact text of the Arabic, although besides the above-mentioned difficulties there is another, viz., the indistinctness of the forms of the letters in many places. The editor has tried to give nearly a facsimile of the text with all its faults, and has put in the notes his suggestions and conjectures. Perhaps the reverse method would have been, if not better, at least easier for those who will make use of it. Of course the most serviceable way would have been to supply simply a photographic reproduction of the MS., or, at any rate, of one page of it, in order to give the Arabic scholar an idea of the form of the letters; but it is understood that the publisher disapproved of this. In the notes the learned editor suggests in many places what must have been the readings in the original Syriac text, but sometimes all scholars will not agree with him. He has also often pointed out how the Syriac translator misread the Greek, and after him the Arabic translator. No mention is, however, made of the characters in which the Greek of the text was written so as to make it clear how the Syriac translator of the ninth century could easily have confused the various letters. We shall quote only one instance. For the passage in chapter xxi., οἷον τὰ πολλὰ τῶν μεγαλιωτῶν Ἑρμοκαϊκό-ξανθος, the Arabic text has in Mr. Margoliouth's correct translation: "Sicut multa de Massiliotis Ermocaion Xanthus qui supplicabatur dominum cælorum." The learned editor adds the following plausible explanation:—

"Unde nobis Massiliotæ? Quamquam nomen Massiliotæ quem e Demosthene novimus Ζηνοθέμης ab hac ratione non abhorret. Sed monuit me vir egregius in nominibus Μασσαλιωτικῶν debuisse dici; quæ Syri. potest esse ἑρμοκαϊβεία. Dominus cælorum Syriace vocatur Iuppiter."

It is, however, not explained by what process of palæography the reading of Μασσαλιωτικῶν for μεγαλιωτῶν is possible. Or was the Greek text before Honein so different? This, we are of opinion, is an important point concerning many of Mr. Margoliouth's proposed emendations, which are found in the "Symbolæ Orientales" at the end of the preface, in which he has fully discussed the life and the history of the Eastern translators. They are arranged according to Bekker's edition, giving all the suggestions made by eminent scholars which are confirmed by the Arabic translation and new ones resulting from it.

The text of Abu Bishr is followed by the unedited commentary on the 'Poetics' by

Avicenna or Ibn Sina, according to three MSS. based upon Abu Bishr's translation, of which Mr. Margoliouth gives a Latin translation. Some help is derived for emendation from the quotations in this commentary, as well as in that by Averroes, edited by Prof. Lásinio, of Florence. So far for the Arabic texts.

In order to furnish all possible Oriental documents concerning the 'Poetics' the indefatigable editor gives also two Syriac texts, viz. (1) an anonymous text to explain the term "tragedy," from MSS. in the British Museum and the Bodleian Library; (2) the epitome of the 'Poetics' by the famous Abu-l-Faraj Bar Hebræus, from a MS. in the Laurentian Library, based according to Mr. Margoliouth on a Syriac text. But he confesses that little use can be made of it for emending the Arabic translation by Abu Bishr. Indeed, Bar Hebræus, as well as Avicenna and Averroes, had no clear conception of the subject treated in the 'Poetics.' As far, however, as Bar Hebræus could be made serviceable Mr. Margoliouth has profited by his epitome.

We sincerely congratulate the young author—who has carried off nearly all the prizes, classical as well as Oriental, in the University of Oxford—upon the difficult task which he has in such a scholarly way accomplished, and by which he proves himself one of the rising Semitic scholars in England. The work, although printed at Leipzig, is carefully corrected, and typographical mistakes are rare.

Service Afloat; or, the Naval Career of Sir William Hoste. (Allen & Co.)

LADY HARRIET HOSTE's excellent memoir of her husband—published in 1833—has long been out of print, and the author of this little work has rendered good service to all who have the interests of the navy at heart, and more especially to the younger members of the profession, in bringing the gallant deeds of Nelson's favourite pupil once again into prominent notice—an officer, Nelson wrote, "who to the gentlest manners joins the most undaunted courage. He was brought up by me, and I love him dearly." Hoste's whole career, indeed, from the beginning of the war in 1793, when, as a lad of thirteen, he joined the Agamemnon, was closely connected with that of his great chief. With Nelson he served through the eventful commission of the Agamemnon; was with him in the Captain at St. Vincent, and in the Theseus at Teneriffe. He was still in the Theseus, with Capt. Miller, at the Nile, and was promoted to be commander of the Mutine directly afterwards. He was absent from Copenhagen and Boulogne, having been left behind in the Mediterranean, and from the long blockade of Toulon, having been placed on half-pay shortly after his promotion to post rank; but in May, 1805, he joined the fleet, then under Collingwood, off Cadiz, and in the early days of October was appointed by Nelson to command the Amphion frigate. On October 15th he was sent away to Algiers; he did not return to Gibraltar till November was a week old, when he wrote to his father:—

"I have just time to say that I am as well as a man can be who has lost the best friend he

ever possessed.....I left the fleet on the 15th, and on the 21st the battle was fought. Not to have been in it is enough to make one mad; but to have lost such a friend besides is really sufficient to almost overwhelm me.....I like my ship very much; as the gift of that excellent man, I shall ever consider her and stay in her during the war."

He did, in fact, stay in her for six years, when, though during that time she had twice been home for repairs, he was compelled to represent her as no longer fit for service. Writing to his father in February, 1811, he said:—

"I hope to get home and a better ship, for this is quite done up and has lost her sailing.As the last gift of Lord Nelson, I should prefer remaining in her to anything else; but now she is quite gone by. Still I esteem, though no longer a lover; and I hope my ever-lamented patron would, if he were still afloat, say I had done justice to his gift."

Within a month of the date of this letter, on March 13th, 1811, he fought the combined French and Venetian squadron at Lissa, one of the most brilliant, if not the most brilliant, of the minor actions of the war. Besides the *Amphion*, Hoste had with him three other frigates, none of a large size. The enemy's force consisted of six frigates, four of them of forty guns; a corvette; and four sloops or small craft. The disparity was very great; but neither Hoste nor his gallant companions seem to have thought that any result but victory was possible. It was not only victory, it was practical extermination of the enemy: two of the frigates were captured; a third was blown up; a fourth, having struck her flag, effected a dishonourable escape; and James, the historian of the war, writing without any personal feeling, describes it as "standing unrivalled in the annals of the naval history of Great Britain or that of any other country, from the great disproportion in numerical force, as well as the beauty and address of its manœuvres." But as in joining battle, when he made the signal "Remember Nelson," so afterwards Hoste's memory continually reverted to his early chief. Writing from Malta to his father a fortnight later, he said:—

"It is gratifying to me to observe the regard they all have for my dear old *Amphion*. She was the last gift of my poor Lord Nelson. I hope I have not disgraced his memory in the care of her, though she is cruelly knocked about."

In the following year, 1812, Hoste commissioned the *Bacchante*, and commanded her on very active and trying service in the Adriatic till the peace, after which he was made a baronet and a K.C.B. But his health was broken by the hardships of the peculiar work in which he had been so long engaged, and he died, at a comparatively early age, in 1828. The story of his life as told by his widow, mainly through the medium of his family letters, gives a high opinion of his affectionate and loving nature. The present memoir deals more exclusively with his "service afloat," and in recounting the deeds which have rendered his name illustrious has properly summoned other witnesses, not always, perhaps, with the best judgment. It was not, for instance, necessary to repeat the sneers of Sir William Napier, not so much at Hoste as at Hoste's great teacher. Their venom, indeed, fell

powerless against a fame such as Nelson's; but to repeat them even to condemn was doing them too much honour.

The Norfolk Antiquarian Miscellany. Vol. III. Part II. Edited by Walter Rye. (Norwich, Goose & Co.)

MR. RYE announces that with the publication of this part 'The Norfolk Antiquarian Miscellany' will cease to appear. We are sorry to hear it. For fifteen years Mr. Rye has continued to issue from the press, and at his own expense, a series of contributions to the history of his native county which are of great value. It is hardly possible that the venture can have been other than most costly to the learned and versatile editor, but Mr. Rye has recked nothing of the cost, and for quite half a generation has issued year by year his challenge to the Norfolk and Norwich Archæological Society, which has gone on its way apparently unconscious of its combative associate. What cause for quarrel Mr. Rye originally had with the East Anglian society we of the outer world may be forgiven for being ignorant of, and, we must needs add, we regret that the breach has been healed at last. Mr. Rye is satisfied; we are not. The number of specialists in county history who not only collect knowledge, but magnanimously give it forth to the world, must always be small, and Mr. Rye has earned himself a reputation as a chivalrous and indefatigable explorer which may safely be said to be unique. Other men may have done work of a higher quality, few if any men of our time have produced more in quantity; other men have had the funds of a provincial society to fall back upon, Mr. Rye stands alone in having for years brought out his volumes with quite a heroic disdain of the mad world of pretenders who may be slow to accept gratefully what he gives so grandly. As we turn over the pages of this part of 'The Norfolk Miscellany' and reflect that it is the last we shall see, we are more than half inclined to be ashamed of having criticized its predecessors on the assumption that our standard and Mr. Rye's are identical. We are but critics of literary productions; Mr. Rye is a producer, and a producer of a rare type—a producer who has no eye for profit, and who does his work and raises his harvest for the mere love of the thing.

This last part offers as good an example of Mr. Rye's munificence as any of his former publications. The long-standing squabble between the freemen of the city of Norwich and the Corporation has, we are told, been settled at last, and mainly by the exertions and researches of Mr. Rye himself. The result, if we are rightly informed, will be that some five thousand privileged persons at Norwich will in future divide the rents of a large estate among themselves, and a valuable property will be annually distributed in doles, the Norwich brewers being the most considerable beneficiaries. How the cause was won Mr. Rye has set forth in a most curious and ingenious abstract of his brief, and the Norwich freemen may read all about it in fifty-three pages of this volume. It would have occurred to most people that the grateful freemen would have been glad to possess themselves of such a valuable

monograph—that they would have bought it "in their thousands." But Mr. Rye does not write for the masses. He will toil for them, fight for them, spend for them royally; but in literature he has no ears for the many, he addresses himself to the learned few. So, again, to point to another example, the world generally is nearly tired of the Squire papers, and readers of the *Historical Review* have probably had quite enough of the subject; but Mr. Rye having slain his enemy, and proved to almost every student in England that the Squire papers are a forgery, is not content without dancing on the grave of his dead impostor, but because Mr. Aldis Wright is still unconvinced Mr. Rye hurls twenty and more pages against the one remaining dissident. Dr. Jessopp's rather flimsy paper on Beeston affords a peg whereon to hang some notable researches of Mr. Rye's which might have been buried or lost but for this opportunity of printing them; and Mr. Howlett's essay on the tolls levied at Lynn in the thirteenth century is a contribution to our knowledge of the early history of commerce in East Anglia such as has not been forthcoming for many a day.

It is from no desire to be censorious that we speak with some little reserve of the paper called 'The Vocabulary of East Anglia.' It is well known that Mr. Rye is preparing a new edition of Forby's 'Vocabulary of East Anglia' for the English Dialect Society, and probably no man living would be more qualified for such a task if the object were simply to make a list of words used in Norfolk which are not commonly known among Londoners of the professional and journalist class; but a mere list, however copious or exhaustive, of such words is not all we want, and for Mr. Rye's own sake—for not even he is omniscient—we hope that he may be associated in his editorial labours with some coadjutor who shall be abreast of the philological studies of our time. Such words as the following are treated very strangely, not so much in what is left unsaid as in what is said. *Fill* occurs more than once in Shakespeare. *Barton* has nothing East Anglian about it, nor *kink* nor *skep* nor *sore*; and what are we to say about *ge*? Nevertheless, in this vocabulary of East Anglian words, again, as so often before, Mr. Rye has placed his readers under an obligation for which he deserves all frank acknowledgment; and when all has been said that the most searching and unsparing criticism could say in disparagement, there remains a mass of recondite and interesting lore in Mr. Rye's publications which will be increasingly appreciated as time goes on. It is not conceivable that the volumes should ever be reprinted, and as they cannot fail to become more and more difficult to meet with, their market value will rise to a figure at which even book-hunters will be surprised.

Twelve English Statesmen.—Cardinal Wolsey.
By Mandell Creighton, M.A. (Macmillan & Co.)

AMONG the "Twelve English Statesmen" who are to be portrayed by different pens, Wolsey is the first in chronological order who was a statesman merely, and not a king. Indeed, he is almost the first who could be called, strictly speaking, an English

statesman, even if his predecessors had not been kings as well. There is, therefore, a certain fitness in the arrangement, whether designed or accidental, by which the memoir of the first great statesman who was his own and England's master should be followed by that of the first who had a master over him. Perhaps the greatest difficulty which the biographer of Wolsey has to contend with is the difficulty of impressing the modern reader with this very fact of the limitation of his powers. Accustomed as we are to think of a Prime Minister nowadays as one who can absolutely dictate a policy to his sovereign, we cannot readily understand how a statesman of such extraordinary sagacity as Wolsey could have been hampered in all his efforts by the necessity of obtaining the cordial and distinct acquiescence of his sovereign in everything that he ventured to undertake as a condition of his retaining power at all. Yet this was in truth the case; as, indeed, was shown in the end, seeing that his fall arose from no other cause than that the king—as Shakespeare makes him say—had “gone beyond” him, and could no longer trust him to do all that he desired to see done.

Mr. Creighton accordingly pleads, with very good reason, that statesmen are to be judged not merely by their works, but by their aims, and that Wolsey in particular was greater far than his achievements. Perhaps there is too much truth even in the general remarks which Mr. Creighton makes upon this subject. “It may be doubted,” he observes,

“if the career of any practical statesman can be a really ennobling study if we have all its activity recorded in detail. At the best it tells us of much which seems disingenuous, if not dishonest—much in which nobility of aim or the complexity of affairs has to be urged in extenuation of shiftiness and ambiguous actions.”

But this only makes it the more incumbent on an impartial critic to seek for the highest motive that will account for the whole of a complicated career, and not leave the public to judge of a great actor in state affairs merely by inglorious failures or questionable makeshifts. The task, however, is not easy, for while the general reader is suspicious of hero-worship, and justly resents anything like special pleading, he can hardly be expected to follow with patience all the different moves in a complicated game of chess.

Happily in Wolsey's case the way has been smoothed for a just estimate of his policy by the critical labours of the late Prof. Brewer, whose view of the great cardinal's career Mr. Creighton follows in all essential matters. In one point, perhaps, he follows him a little too closely; for the theory that England before the reign of Henry VIII. was a cipher among the nations of Europe is scarcely consistent with the undoubted fact that France bought peace with England at the hands of Henry VII., as she had done before at the hands of Edward IV. But that the policy of Wolsey raised the position of England immensely in the eyes of other sovereigns there cannot be a doubt. It was from Wolsey's tuition that Henry VIII.—a mere greenhorn when he began his reign, who suffered himself to be victimized by his own father-in-law,

Ferdinand of Spain—learned the art of playing off one selfish potentate against another, and extorting from each the largest offers for his continued friendship, till he was able to defy the public opinion of Europe and throw off the Pope. No wonder that the great cardinal himself received the largest offers from continental princes. Foreign bishoprics, foreign pensions, were showered upon him in profusion—even a prospect of the Papacy itself, towards which the emperor promised to smoothe his way, with what degree of sincerity Wolsey was well aware. Such court as was paid to Wolsey would have turned the head of any man not so entirely great in himself. But he estimated kings and potentates at their true worth, was never deceived as to their real aims, nor was he seduced even for a moment from the path prescribed by unswerving loyalty and devotion to his own sovereign's interests. Unhappily he helped to make that sovereign only too despotic.

Mr. Creighton, we observe, considers that Wolsey at first under-estimated Charles V. as a politician. If so he was almost the only man, either in his own day or since, who has been guilty of such a mistake. The gravity and reserve of Charles—his evident sense of the responsibilities of an altogether unique position—induced in almost every one a contrary delusion. People believed in the man who was so great a ruler and who bore his greatness with so much humility. In England, too, the alliance with him was so natural, and so much in accordance with a traditional policy, that people were disposed to attribute to his friendship much more than it was really worth. Even Henry VIII. did this at first, and, in spite of Wolsey's efforts to delay or avert hostilities, joined hands with the emperor in making war on France. The result was that Francis I. fell a captive into the emperor's hands, and that England was in danger of seeing the whole profits of the victory borne off by her clear-headed and unscrupulous ally. But Wolsey had never trusted the emperor from the beginning, and when the latter, at the height of his triumph, was preparing to exact the utmost concessions from his captive enemy, Wolsey contrived to open secret negotiations with France and compel the French Government to pay handsomely for the aid of England in mitigating the harsh terms imposed by the conqueror. It is an intricate and not by any means heroic chapter of history, but as a triumph of mere diplomacy in the face of extraordinary difficulties—not the least of which was the unpopularity of Wolsey's policy at home, even of the very course he was pursuing to save his country's interests—it is altogether marvellous.

Wolsey's genius undoubtedly lay chiefly in foreign policy. But the domestic reforms which he contemplated—such as the conversion of the revenues of the smaller monasteries into grand educational endowments—ought to have endeared his name to posterity, had not his designs been seriously marred by the rapacity and injustice of the king. It is curious, however, that in another direction the king's policy was actually wiser than Wolsey's, though something must be allowed for the fact that Henry was a freer agent. Wolsey's efforts to intimidate the

House of Commons met with a deserved rebuff. “Parliament,” says Mr. Creighton, “was by no means servile under Wolsey's overbearing treatment. If it was subservient to Henry the reason is to be found in his excellent tactics. He conciliated different interests at different times; he mixed the redress of acknowledged grievances with the assertion of far-reaching claims; he decked out selfish motives in fair-sounding language; he led men on step by step till they were insensibly pledged to measures more drastic than they approved; he kept the threads of his policy in his own hands till the only escape from utter confusion was an implicit confidence in his wisdom; he made it almost impossible for those who were dissatisfied to find a point on which they could establish a principle for resistance. He was so skilful that Parliament at last gave him even the power over the purse, and Henry, without raising a murmur, imposed taxes which Wolsey would not have dared to suggest. It is impossible not to feel that Henry, perhaps taught in some degree by Cromwell, understood the temper of the English people far better than Wolsey ever did. He established the royal power on a broader and surer basis than Wolsey could have erected. Where Wolsey would have made the Crown independent of Parliament, Henry VIII. reduced Parliament to be a willing instrument of the royal will. Wolsey would have subverted the constitution, or at least would have reduced it to a lifeless form; Henry VIII. so worked the constitutional machinery that it became an additional source of power to his monarchy.”

These remarks are admirable, both for the insight they give into an important phase of constitutional history and for the evidence they afford of Mr. Creighton's impartiality in not over-estimating his hero.

Handbook of Volapük. By Charles E. Sprague. (Trübner & Co.)

Volapük; or, Universal Language: a Short Grammatical Course. By Alfred Kirchhoff. Authorized Translation. (Sonnenschein & Co.)

VOLAPÜK, as perhaps most of our readers are aware, is the name of an artificial language invented by a German Catholic clergyman, Johann Martin Schleyer, and designed to serve as a medium of communication between persons of different nations who are ignorant of each other's native languages. Whether it is worth while to learn Volapük is a question on which there is room for difference of opinion; but it may, at any rate, be said that the expenditure of time required for its acquisition is not very great. The grammatical system of the “language” and its principles of word-formation are so ingeniously simple that it is possible with only two or three hours' study—we are speaking from actual experiment—to learn to read a simple story with the help of a dictionary and an occasional glance at the grammar, and with the same assistance to write an intelligible letter on any ordinary matter of business. There can be little risk in affirming that any Englishman who failed in a month to master Volapük sufficiently to read and write it with tolerable fluency would be unable to acquire the same degree of familiarity with French or German in two years. The question of the practical utility of the new language depends on the number of people of different nations who can be induced to learn it. With regard to this point, it is asserted that, although the system was first published less than ten

years ago, it has already been studied by two hundred thousand persons. Perhaps this estimate may be exaggerated; but the popularity which Volapük has attained is shown by the fact that eleven periodicals are now published in the language—four of them in German-speaking countries, one each in Spain, France, Italy, Sweden, Denmark, Belgium, and Puerto Rico. The German manual of Prof. Kirchhoff (who must not be confounded with Prof. Kerckhoffs of Paris, the author of a Volapük grammar for Frenchmen) has already gone through five editions. It is evident that the time has gone by for looking on Volapük merely as a joke; and if it continues to advance towards general acceptance as rapidly as it has done hitherto, there is no doubt that a knowledge of it will soon be a highly valuable accomplishment. It is, of course, absurd to expect, as some enthusiastic people seem to do, that it can ever become a "universal language" in any proper sense of the words; but as a medium of commercial and perhaps scientific correspondence it may conceivably be of great use. As a means of oral communication it is not entirely satisfactory, its phonetic system being much less skilfully contrived than its accidents and its principles of word-formation. The vowels *e* (=English *a* in *mane*) and *ä* (pronounced as in German) are not easily distinguished by the ear, especially with the varieties of rendering which are inevitable when the speakers are of different nations. Another difficulty arises from the fact that the various writers on the subject do not agree as to the values which they assign to the alphabetic symbols. Of the two books now before us, one says that the letter *e* is to be pronounced like the English *j*, while the other gives its sound as that of the English *ch*—either sound, by the way, being somewhat difficult of pronunciation to Herr Schleyer's own countrymen. According to Mr. Sprague and some other writers all vowels in Volapük are to be pronounced long; but the translator of Prof. Kirchhoff's book gives to *e*, *i*, *u*, the short sounds in *pet*, *pit*, *put*. It is a pity that Herr Schleyer did not, before publishing his system, take counsel with some competent phonetician as to the scheme of sounds best adapted for his purpose. The phonetic defects of the language are not wholly unimportant even if it is not to be spoken at all, for words are more easily learnt by the eye and ear conjointly than by the eye alone.

The two manuals of Volapük mentioned at the head of this article are substantially alike in plan, each of them containing a grammar with exercises, reading lessons, and vocabulary. Mr. Sprague's work, which is of American authorship, has the advantage of having been written especially with a view to the requirements of English-speaking students. It also contains some models of commercial letters, which are wanting in Prof. Kirchhoff's book. In the vocabulary Mr. Sprague has followed the convenient plan of uniting the English-Volapük and the Volapük-English portions in one alphabetical arrangement, the Volapük words being distinguished by the use of heavy type, as is, in fact, done also in the body of the work. On the whole, assuming the two books to be equal in correctness (a point on which we can offer no opinion), we consider Mr.

Sprague's manual to be decidedly superior for English use to that of Prof. Kirchhoff. The latter does not include an English-Volapük vocabulary, and it gives no instructions for the employment of the prepositions. It is of little use to tell the student that *fa* means "of, from, by, by means of," or that *da* means "through"; the exact force of each preposition ought to be carefully explained. Mr. Sprague does this, though not always quite so completely as might be desired. There are some discrepancies between the meanings assigned to Volapük words in the two books. The preposition *äl*, for example, is rendered by Mr. Sprague "towards," but in the English translation of Kirchhoff it is said to mean "after." The former is correct; probably the rendering "after" is due to a misunderstanding of the ambiguous *nach*. It is fair to say that Kirchhoff's original work is stated by the author to be merely an elementary introduction to the language, a German version of Prof. Kerckhoffs's 'Cours Complet' being announced to follow it as a manual for more advanced students.

Whether or not Volapük is destined to come into general use, it certainly deserves attention on account of the wonderful ingenuity displayed in its construction, and a perusal of one of these books will not be found altogether unprofitable even by philologists.

NOVELS OF THE WEEK.

Herr Paulus: his Rise, his Greatness, and his Fall. By Walter Besant. 3 vols. (Chatto & Windus.)

In White and Gold. By Mrs. F. H. Williamson. 3 vols. (Hurst & Blackett.)

Life in the Cut. By Amos Reade. (Sonnenschein & Co.)

Péché Originel. Par F. de Girodon-Pralon. (Paris, Calmann Lévy.)

WHATEVER else we may get or not get in a new story by Mr. Besant, we may generally count upon being brought into close relation with the actualities of the day. If he evolves Herr Paulus out of a casual type or a stray idea, and sets him moving in a world of fancies and extravagant conceits, he takes good care to let his readers have something about Madame Blavatzky, Mr. Henry Sidgwick, the Society for Psychical Research, and so forth, whilst the names of a hundred living men and women are scattered over his pages. Herr Paulus is of American origin, known to his parents as Ziphion Trinder. He is a medium and a humbug, but not a humbug in a vulgar sense. A character in the prologue, a spiritualistic doctor, runs off a list of qualities which he desires to find in one who may become his pupil, and in this list the author doubtless intends us to read the mental endowments of his hero: "Youth, quick intelligence, sympathy, a highly nervous and sensitive organization, a poetic disposition, wide reading, and good education." Thus constituted, "a youth unspotted, and prepared to postpone indefinitely the acquisition of dollars," Ziphion becomes an apt pupil and a consummate humbug, able to work on a certain legitimate mesmeric power, but not quite descending to the level of the cheats and beasts of prey. He comes to England, and finds a family which affords ample scope for

his talents; and of course Mr. Besant contrives to make up an interesting story. Love in the end robs Herr Paulus of his spiritual authority, and eventually the humbug disappears in the solvent of human sympathy. A queen arises who knew not Paulus, but had known and liked Ziphion; and, apparently through her generosity, he has a chance of settling down comfortably with the English girl who insists on believing in him, whether as Paulus or as Ziphion. Mr. Besant has made the best of his somewhat unpromising materials.

With all its inconsistencies and improbabilities, 'In White and Gold' is a pretty story, wanting neither in strong situations nor in graceful narrative. The Earles, so Mrs. Williamson says, were all a little mad, which accounts for their astounding readiness in harbouring unwarrantable suspicions, misconstruing motives, and shutting their eyes to obvious truths. However, if they had been rational mortals the story might have been told in one volume instead of three, and we should have lost a good deal of agreeable flirtation, alternating with the more serious portions of the story. The whole plot hinges on womanly devotion, on a love for a sinner which proves stronger than loathing for his sin. Happily the object of the heroine's mingled feelings turns out to be wholly innocent of this imaginary offence, and the curtain descends amid showers of kisses. The weakest point in the book is the character of her father, who at one moment exhibits all the symptoms of senile decay, at the next recovers the vigour and alertness of youth. Mrs. Williamson is not a particularly accurate writer, as the employment of such a form as *impressment* will testify. But worse lapses than this may be condoned in the case of so thoroughly readable a romance.

'Life in the Cut' is a good specimen of a story with a purpose, the purpose being in this case to show what has been done, and what might yet be done, to improve the condition of our canal population. Mr. Reade writes with obvious sincerity and a good knowledge of his subject. The rescue of the little girl from her brutalized parents, and the contrast between her new and her old life, are excellently told. There is a romance of high life as well; but in this Mr. Reade is hardly successful. His style is wanting in distinction, and he is prone to the use of ornate metaphors. But his earnestness and vigour outweigh these deficiencies, and the result is at once agreeable and instructive.

M. de Girodon-Pralon, who wrote some three years ago a novel which had a considerable success, but who is, we believe, rather an amateur than a professional novelist, has produced in 'Péché Originel' another readable work, which gives us a picture of life at Aix-les-Bains, and sketches of some French Radical deputies and journalists, with whose opinions the author evidently does not agree. The work is marred by probably the most extraordinary series of printer's errors that ever were collected in the compass of a single volume.

OUR LIBRARY TABLE.

A Holiday on the Road. By J. J. Hissey. Illustrated. (Bentley & Son.)—Mr. Hissey is fortunate enough to possess a vehicle—he calls it a phaeton; but whether as ramshackle as Sterne's, as high on the springs as Charles Collins's, or as simple as that Mr. Wilkie Collins used for his charming 'Rambles beyond Railways' in Cornwall, we know not. It seems to have been large, and not unlike that employed by Mr. W. Black; but, although it required two steeds which "pawed the ground," and was attended to by "a man," it may not have been so stately as that in which the 'Strange Adventures of a Phaeton' were encountered. When Mr. Allingham trudged as "Viator" from the Land's End to Dungeness, he used two legs of unexceptionable quality; yet he covered more ground than Mr. Hissey, and did not see less, nor enjoy his journey less, than our author, who was qualified for his undertaking by the possession of so much simplicity as enabled him to be delighted when a South Down shepherd revealed the uses of a crook, about which classical implement Mr. Hissey knew so little that he deserved the scorn of his companion, who demanded if he took the iron hook at its extremity to be "an ornament." So much innocence gave freshness to the author's impressions and brightness to his narrative. The reader will find Mr. Hissey a pleasing companion, much delighted with the sunlight, verdure, brooks, roads, and by-paths he met with in his tour. He was touched by the beauty and variety of nature; but he knew little or nothing of antiquity, and therefore, with much real zest for the rime of age, he passed, without a glance of recognition, old buildings innumerable. On the other hand, he is a courteous and considerate gentleman who, when the owner of a house or private park declined to allow him to ramble hither and thither, refrained from insulting him; still less did he, because of these restrictions, abuse and denounce the landowners at large, whose generosity in opening their domains is abundant. When forbidden Knole House, Mr. Hissey courteously accepted the fact; but it would have been well to have told his readers what outrages compelled the exclusion of "tourists" from that time-honoured mansion.

The Dragon of the North, by E. J. Oswald (Seeley & Co.), is a somewhat belated Christmas book of the style and appearance which Prof. Church has popularized. It is an historical romance of the year A.D. 1020, and is partly founded on a Latin poem, entitled 'Gesta Roberti Wiscardi,' describing the exploits of the Normans in Italy. It is supposed to be written by one Laurentio, a monk who, in the year of the story, was a novice in the Benedictine abbey of Caserta, in Calabria, an offshoot of the greater abbey of Monte Cassino. Laurentio and his noble friend Astolfo, another novice, are carried off, partly as hostages, partly as interpreters and peacemakers, in the Dragon, a Norman ship, commanded nominally by Swegn Hrolfson, but really by Herse Thorstein. On the ship they find also Hertha, Swegn's sister, Kolbiorn, a skald, and Syades, a Saracen captive of suspicious manners, all of whom are important characters in the tale. Swegn and also Astolfo (who has little liking for the monastic habit) wish to marry the Lady Valeria of Asile, who turns out to be Laurentio's sister. Thorstein and Laurentio are both in love with Hertha, who prefers Sir Rainulf de Quarrel, another Norman. With this assistance we must leave the reader to digest the book at his leisure. A good deal of leisure will be required, for Mr. Oswald's learning and imagination are so copious that one can hardly do justice to him without a map and a note book. His scanty pages, in fact, are overcrowded with persons and places and events of the most unfamiliar kind, and he hardly takes space enough to be either instructive or entertaining. He finds room, however,

for a great number of very respectable lyrics, assigned, of course, to the skald. The illustrations are fair, except those which contain the ship, which is of absurd proportions.

The Court and Reign of Francis I., King of France. By Julia Pardoe. 3 vols. (Bentley & Son.)—Nothing could be more unlike the inside of the late Miss Pardoe's work than the outside. The three respectable volumes, bound in sober red, adorned with a device from the library of Diane de Poitiers, prepare the reader for the orthodox historian; but before a score of pages are cut he perceives a new meaning in the three volumes: he is in a world of transpositional passion, a drama of cloak and sword, where clouds gather perpetually upon the hero's brow—a world where flashing eyes, withering scowls, and "frowns that paralyze" denote the atmosphere of stormy emotion that hangs about the scene; where the men exclaim "Ha!" and "Enough!" and the ladies, each of them haughtier than the last, interrupt in their turn with "Have a care, sir!" and "Not so!" The second volume is especially thrilling, and quite a new light is shed upon the reign of Francis I. when the reader perceives, for the first time, how little political motives have to do with political events, and that the chief complications of the time may be explained by an obstinate and mutual passion between the Constable de Bourbon and Marguerite d'Angoulême, and by a similar sentiment, equally irresistible, determining the destinies of Montmorency and Eleanor of Spain. Violent feeling has its apotheosis in Miss Pardoe's book—nothing attempts to restrain it or control it; space and time obligingly annihilate themselves; and if the world is not all happy, at any rate all the world is in love. Michelet himself has never gone so far as this, and the mention of Brantôme compels our respect for facts that contradict our knowledge. The very names of the people and the places are different from those we know them by in a less vivid and exciting sphere; there is a Duke of Milan called "Guan-Galeazo," a town named "Pérousa," and a humanist "Jerômio Aléandro"—a combination of languages which we recommend to the apostles of Volapük. All this is ridiculous enough, but it must be acknowledged that the book is decidedly interesting; and though it bears the same resemblance to the style of the French chroniclers as Strawberry Hill bore to veritable Gothic, still we do not deny a certain merit to Strawberry Hill. It is impossible to call these volumes a history, but regarded as a novel in the style of the late G. P. R. James they are decidedly successful. The conversations are animated, the scenes are full of dramatic exits and entrances, the characters clearly defined; and if the subtle web of progress and reaction, the difficult deduction of a law from the accumulated evidence of verified facts, and the scientific interest of history have no place in Miss Pardoe's lively and old-fashioned pages, there is a public which will like the book no worse for being so frankly a romance. Miss Pardoe took no pains to criticize the gossiping chroniclers who furnish her materials, and we need scarcely say that 'The Court and Reign of Francis I.' is full of unsubstantiated statements and considerable inaccuracies (we may point out among the lighter of these that a portrait of "la Reine Margot" appears as the likeness of her aunt, the elder Marguerite); but there is no deliberate attempt at wresting the past to enforce a present meaning—no wilful falsification to support a dogma or a theory. Miss Pardoe had evidently a familiar, if a very superficial acquaintance with the events of her period, and she informed them with her own vivacious spirit. Her method was evidently that of a charming lady-historian of our own time: "First I get up my facts (but thoroughly, you know!) out of the 'Nouvelle Biographie Générale,' and then I write my history as I feel it must have happened." According to this recipe the book is a success.

Grass of Parnassus from the Bents o' Buchan (Peterhead, D. Scott) is a miscellany of prose and verse published in aid of a fund for building a new church of St. Peter at Peterhead. It contains, with much other excellent and readable matter, a complete series of notes (with illustrative cuts) on the whole of the castles of Buchan, including the Norman Ravenscraig, the Scottish Baronial Inverugie (a capital specimen of its kind), the picturesque Craigston of the seventeenth century, and, best known of them all, Gight Castle and Fyvie Castle. Among the noteworthy contents are an unpublished letter from James Hogg, the "Ettrick Shepherd," to Peter Buchan, of the 'Ancient Ballads,' and a sheet of scraps from a sketch-book of Mr. C. Keene, comprising a spirited likeness of Frederick Walker, which has suffered in the printing.

MR. W. F. H. KING'S *Classical and Foreign Quotations* (Whittaker & Co.) errs from being too wide in scope. It would have been better to leave people who do not know the meaning of *recherché* to look for it in a dictionary rather than include it in a volume like this, and a number of insipid family mottoes might have been omitted with advantage. Mr. King's Latin quotations are correctly printed—not a common thing in books of this kind—and he has wisely increased the interest of them by appending occasional renderings in verse, some of them his own, and has added an occasional anecdote. The number of these might be increased with advantage in a second edition. When this comes Mr. King should revise his Greek accents, which have apparently been left to the mercies of the printer. It is unlucky that on p. 373 he should have misquoted the most commonly quoted line in Dante. The translations are sometimes clumsy. Thus Joubert's maxim, "Toute vérité, nue et crue, n'a pas assez passé par l'âme," is rendered, "A truth stated in all its original nakedness shows that it has not been sufficiently revolved in the soul." Altogether this volume will be much improved by a thorough revision.

WE can but repeat, in noticing the fifth issue of the *Year-Book of the Scientific and Learned Societies* (Griffin & Co.), what we said of the fourth, viz., that it has become a valuable publication, and would be still more valuable if the editor would take more pains. He repeats the mistake we noticed last year of misspelling the name of the Spenser Society, and is apparently still unable to find out what are its publications; nor does he know anything of those of the Chetham Society or the Wyclif. This ignorance is discreditable. He has added a list of foreign societies which is welcome.—From Messrs. Chatto & Windus comes the late Mr. Fry's excellent *Guide to the London Charities*. Mr. Lane, who now edits it, has made considerable additions to it.

WE have on our table an album for photographs designed by Messrs. T. J. Smith, Son & Downes, and styled the *Victoria Album* because it contains lithographs of incidents in the Queen's life, and *Gems of Gold*, poems original and selected, by the Rev. B. Woodd, bound in a plush cover (Dean & Son).

THE new editions on our table comprise one volume that never loses its charm, and in its twenty-fifth edition (Warne & Co.) is as delightful as in the first, *The Book of Nonsense* of the late Mr. Lear.—A handsome reprint of Mr. Crawford's clever novel *Marzio's Crucifix* has reached us from Messrs. Macmillan, who also send us cheap editions of *Ismay's Children*, the best novel we have had from Ireland for several years, and works of fiction by Mrs. Oliphant, Mr. Christie Murray, and Mr. Norris.—Messrs. Routledge have brought out sixpenny editions of *Coningsby* and others of Disraeli's novels.

FROM Messrs. Smith & Elder we have received the first instalment of the new and long-wished-for edition of *The Poetical Works of Robert Browning*. The size of the volume is convenient,

and the print good. It contains 'Sordello' and a revised version of 'Pauline.' No portraits appear in this first volume, which excites a desire to see the other fifteen. — Messrs. Reeves & Turner send us a second edition of the volume of the late Mr. Thomson's (B. V.'s) poems containing that impressive piece *The City of Dreadful Night*.

We have on our table *Bye-Ways of Manchester Life*, by W. Tomlinson (Manchester, Butterworth & Nodal). — *Kristo Das Pal: a Study*, by Nargendra Nath Ghose (Calcutta, Lahiri & Co.). — *Kabail Vocabulary*, by F. W. Newman (Trübner). — *Volapiuk*, constructed by J. M. Schleyer, with Key by K. A. Linderfelt (Milwaukee, U.S., Caspar & Zahn). — *The Public Examination French Reader*, by A. M. Bower (Whittaker & Co.). — *Arithmetic Papers*, by S. J. D. Shaw (Bell). — *Key to Todhunter's Differential Calculus*, by H. St. J. Hunter (Macmillan). — *Geometrical Drawing*, by W. N. Wilson (Rivingtons). — *The Theory and Use of a Physical Balance*, by J. Walker (Oxford, Clarendon Press). — *Electrical Instrument Making for Amateurs*, by S. R. Botone (Whittaker & Co.). — *Appleton's Atlas of the United States* (New York, Appleton & Co.). — *Old and New Astronomy*, by R. A. Proctor, Part I. (Longmans). — *Theatre Construction and Maintenance*, by J. G. Buckle ('Stage' Office). — *Seventh Census of the Colony of Queensland, 1886* (Brisbane, J. O. Beal). — *The University College Gazette*, Vol. I. (H. K. Lewis). — *Irish Music and Song*, by P. W. Joyce, LL.D. (Dublin, Gill & Son). — *The Truth about Home Rule*, edited by G. Baden-Powell, M.P. (Blackwood). — *Holy Cross, Shrewsbury, Shrewsbury Abbey, and its New Chancel* (Shrewsbury, 'Edwards's Shrewsbury Journal' Office). — *The Battle of Tofrek, fought near Suakin, March 22nd, 1885, under Major-General Sir John C. McNeill, V.C.*, by W. Galloway (Allen & Co.). — *Throttling Island*, by J. Medley (Remington). — *The Romance of Life Preservation*, by J. Burnley (Allen & Co.). — *Hazel Haldene*, by E. Kerr (W.M.S.S.U.). — *The Silver Wedding*, by J. F. Higgs, illustrated by A. Johnson (Griffith & Farran). — *They Twain*, by Mary H. Pickersill-Cunliffe (L.L.S.). — *The Pride of the Paddock*, by Hawley Smart (White). — *The Algerian Slave*, by L. G. Séguin (W. Bartholomew). — *Arrows for Temperance Bows*, edited by Oliver Pacis (W.M.S.S.U.). — *Vere Thornleigh's Inheritance*, by A. M. Hopkinson (L.L.S.). — *Nativity, its Facts and Fancies, Legends and Lore*, by T. Alcott (New York, Wiley & Sons). — *Volsunga Saga: the Story of the Volsungs and Niblungs*, edited, with Notes, by H. H. Sparling (Scott). — *A Masque, and other Poems*, by S. W. Mitchell (Boston, U.S., Houghton & Co.). — *The Islanders, a Poem in Seven Cantos*, by E. Kane (Stock). — *A Vision of Martyrs*, by J. Bownes (Maisters). — *David Westren*, by A. Hayes (Simpkin). — *A Leaf from Marc Antony*, by B. G. Ambler (Stock). — *Two Indexes to the Characters in Shakespeare's Plays* (York, Simpson).

LIST OF NEW BOOKS.

ENGLISH.

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Chapman's (Rev. H. B.) Sermons in Symbols, cr. 8vo. 2/6 cl.
Dunn's (Rev. A. H.) Holy Thoughts for Quiet Moments, 2/ cl.
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MR. MATTHEW ARNOLD'S EARLIEST PUBLICATION.

NOT one of the obituary notices of the late Mr. Matthew Arnold, not even the very full and valuable record of the *Times*, has, so far as I am aware, mentioned his earliest publication, or has even alluded to its existence. It may, therefore, be of some interest at the present moment to recall its name and nature. In the course of the present winter there came into my possession a pamphlet of verse published anonymously at Rugby in 1840 ('Alaric at Rome. A Prize Poem, recited in Rugby, June xii, MDCCCXL.' Rugby: Combe & Crossley, MDCCCXL., 8vo. pp. 11). On the cover was scrawled, in a schoolboy's hand, "By M. Arnold." As I could hear nothing of this from any bibliographer, and as the existence of such a poem appeared to be quite unknown, it seemed best to settle all doubts by an appeal to the putative author himself, from whose "own fair life," alas! we shall now win no more secrets. When next there happened an occasion to write, then, the question was asked; and on the 9th of February of this year the answer came:—

"Yes! 'Alaric at Rome' is my Rugby prize-poem, and I think it is better than my Oxford one, 'Cromwell'; only you will see that I had been very much reading 'Childe Harold'."

The little book is certainly one of the greatest rarities of Victorian poetry, and it would be safe to conjecture that very few copies are in existence. There seems to be no example of it even in our national library. The terms in which Mr. Matthew Arnold expressed what I may almost term his confession of authorship are such that I do not think some account of the poem is unfaithful to his memory. 'Alaric at Rome' is not positively valuable, of course; but as the work of a boy of seventeen it is remarkably accomplished, the versification is correct and even vigorous, the thoughts are not unworthy of the subject, and what we miss is mainly the purity of style, the exquisite felicity of phrase, which did not arrive until five or six years later. It begins:—

Unwelcome shroud of the forgotten dead,
Oblivion's dreary fountain, where art thou?
Why speed'st thou not thy deathlike wave to shed
O'er humbled pride and self-reproaching woe;
Or time's stern hand, why blots it not away
The saddening tale that tells of sorrow and decay?

The stanza, as will be observed, is the Spenserian, with its fifth, sixth, and seventh lines omitted. It is true, as the poet says in his letter, that the influence of 'Childe Harold' is very strong throughout, and, indeed, the whole of 'Alaric at Rome' forms a valuable proof of the firm hold which Byron—a mind in all respects, one would have supposed, antipathetic to Matthew Arnold—retained through life upon the younger writer:

Thy dead are kings, thy dust are palaces,
Relics of nations thy memorial-stones;
And the dim glories of departed days
Fold like a shroud around thy withered bones;
And o'er thy towers the wind's half-uttered sigh
Whispers, in mournful tones, thy silent elegy.

Yes, in such eloquent silence didst thou lie
When the Goth stooped upon his stricken prey,
And the deep lines of an Italian sky
Flash'd on the rude barbarian's wild array
While full and ceaseless as the ocean's roll,
Horde after horde streamed up thy frowning Capitol.

The reader will surely admit, with the poet himself, that these are finer lines than any in the better-known 'Cromwell' of three years later. I am, perhaps, not justified in dwelling much longer on this very interesting little book, but the following stanzas seem to me to contain the germ of so much that is characteristic in the later Matthew Arnold, that I think I shall be pardoned for quoting them:—

Alas! that fiery spirit little knew
The change of life, the nothingness of power,
How both were hastening, as they flowered and grew
Nearer and nearer to their closing hour;
How every birth of time's miraculous womb
Swept off the withered leaves that hid the naked tomb.

One little year! that restless soul shall rest,
That frame of vigour shall be crumbling clay,
And tranquilly, above that troubled breast,
The sunny waters hold their joyous way;
And gently shall the murmuring ripples flow,
Nor wake the weary soul that slumbers on below.

Alas! far other thoughts might well be ours
And dash our holiest raptures while we gaze;
Energies wasted, unimproved hours,
The saddening visions of departed days;
And while they rise here might we stand alone,
And mingle with thy ruins somewhat of our own.

It is scarcely fanciful to see in these stanzas the ideas, the reflections, which afterwards, in fuller development, animated 'Rugby Chapel,' 'Resignation,' and 'Palladium.'

EDMUND GOSSE.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the second part of a list of the names intended to be inserted under the letter H, Section I, in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Hampden, John, M.P., patriot, 1594-1643
Hampden, John Trevor, 3rd Viscount Hampden, 1749-1824
Hampden, Benn Dickson, Bishop of Hereford, 1793-1868
Hampden, Robert Trevor, 1st Viscount, 1783. See Trevor.
Hamper, William, F.S.A., 'Life of Dugdale,' 1778-1831
Hampole, alias Role, Richard, 'Stimulus Conscientie,' f. 1430
Hampson, Rev. John, M.A., miscellaneous writer, f. 1814
Hampton, Christopher, Archbishop of Armagh, 1625
Hampton, George, M.A., Dissenting minister, 1716-96
Hampton, Rev. James, translator of Polybius, 1778
Hampton, John Pakington, Lord, 1760-1850. See Pakington.
Hansberg, William, Carmelite, 1811
Hansbury, Benjamin, 'Memories of the Independents,' 1779-1864
Hanbury, Sir John, K.C.B., K.C.H., general, 1782-1863
Hanbury, Rev. William, Rector of Church Langton, 1778
Hance, Severard or Edward, Catholic divine, ex. 1581
Hance, Dr. Henry Fletcher, consul at Amoy, 1886
Hancwicz, Ambrose Godfrey, F.R.S., chemist, f. 1718
Hancock, Albany, zoologist, 1807-73
Hancock, John, sculptor, 1869
Hancock, Robert, engraver, 1731-1817
Hancock, Thomas, M.D., physician, 1849
Hand, Thomas, painter, 1804
Handaside, Charles, glass painter, 1817*
Handel, George Frederick, musical composer, 1684-1759
Handlo, Robert, musician, f. 1327
Handyside, William, Scotch engineer, 1793-1850
Hanger, George, 4th Lord Coleraine, 1751-1824
Hankford, Sir William, K.B., judge, 1422
Hankin, Rev. Edward, M.A., M.D., miscellaneous writer, f. 1816
Hankinson, Rev. Thomas Edwards, M.A., poet, 1805-43
Hanmer, Sir David, judge, f. 1387
Hanmer, John, D.D., Bishop of St. Asaph, 1574-1620
Hanmer, Jonathan, Nonconformist divine, 1605*-87
Hanmer, Meredith, D.D., historian, 1643-1804
Hanmer, Sir Thomas, Bart., Speaker of the House of Commons, 1676
Hann, James, mathematician, 1799-1856
Hanna or Harena, Henry de, Carmelite, 1290
Hanna, Dr. William, divine, 1867
Hanna, William, D.D., Scotch divine, 1803-82
Hannab, Rev. J., Wesleyan minister, 1792-1867
Hannam, Richard, 'The English Villain,' ex. 1656
Hannan, William, decorative painter, 1775*
Hannay, David, novelist, 1795-1864
Hannay, James, novelist, critic, and journalist, 1827-73
Hannay, Patrick, M.A., poet, f. 1629
Hanneman, Adrian, painter, 1811-80
Hanneman, William, painter, f. 1640
Hannes, Sir Edward, M.D., Latin poet, 1710
Hanneya, Thomas de, schoolmaster, f. 1360
Hannibal, Thomas, LL.D., Master of the Rolls, 1528
Hannington, James, D.D., Bishop of Eastern Equatorial Africa, 1847-85
Hansard, Luke, printer, 1752-1828
Hansard, Thomas Curson, printer, 1777-1833
Hansell, Edward Halifax, B.D., divine, 1815-84
Hansom, Joseph Aloysius, architect and inventor, 1805-82
Hanson, John, poet, f. 1604
Hanson, Sir Richard Davies, Chief Justice of South Australia, 1805-76
Hanson, Sir Thomas Levett, miscellaneous writer, f. 1811
Hansvill, John, monk of St. Albans, 12th century
Hanway, John, poet, f. 1730
Hanway, Jonas, philanthropist, 1712-86
Hanway, Mary Anne, novelist, f. 1816
Hanyball, Thomas, Chancellor of Worcester, f. 1541
Harbert or Herbert, Sir William, poet, f. 1604
Harbie, Thomas, poet, f. 1642
Harbin, George, Nonjuror, 1732
Harbord, Edward, Lord Suffield, 1835
Harborne, William, diplomatist, 1617
Harcarse, Sir Roger Hog, Lord, Scotch judge, 1635*-1700. See Hog.
Harcourt, Charles, actor, 1836-80
Harcourt, Edward Venables Vernon, Archbishop of York, 1847
Harcourt, Sir Geoffrey, Norman baron, 1356
Harcourt, Miss Harriet Eusebia, founder of convents, 1705-45
Harcourt, Henry, Jesuit, 1612-73
Harcourt, alias Persall, John, Jesuit, 1633-1702. See Persall.
Harcourt, Octavius Vernon, admiral, 1793-1863
Harcourt, Robert, 'Voyage to Guiana,' f. 1613
Harcourt, Simon, Viscount Harcourt, 1660-1727
Harcourt, Simon, Earl Harcourt, 1777

Harcourt, alias Whitbread, Thomas, Jesuit, 1618, ex. 1679
Harcourt, alias Aylworth, William, Jesuit, 1628-79
Harcourt, alias Waring, William, Jesuit, 1610-79. See Waring.
Harcourt, William, 3rd Earl Harcourt, G.C.B., 1743-1830
Harcroft, Thomas, Nonconformist divine, 1679
Hardeby, Geoffrey, Augustinian, 1360
Hardham, John, tobaccoist and philanthropist, 1772
Hardicanute, King of England, 1042
Hardiman, James, M.R.I.A., 'Irish Minstrelsy,' 1782-1855
Hardime, Simon, flower painter, 1737
Harding, Mrs., novelist and miscellaneous writer, 1779-1858
Harding, George Perfect, painter, 1853
Harding, J. W., engraver, f. 1810
Harding, James Duffield, writer on art, 1798-1863
Harding or Hardyng, John, 'Chronicle of England,' 1378*-1465
Harding, John, D.D., Bishop of Bombay, 1805-74
Harding, Samuel, dramatic poet, f. 1641
Harding, St. Stephen, Abbot of Cîteaux, 1134. See Stephen.
Harding, Sylvester, artist and biographer, 1745-1809
Harding, Thomas, D.D., Catholic divine, 1512-72
Harding, Thomas, master of Westminster School, 1643
Harding, Lieut.-Col. William, topographer, 1792-1886
Hardinge, George, M.A., F.R.S., miscellaneous writer, 1744-1816
Hardinge, Henry, Viscount Hardinge of Lahore, 1785-1856
Hardinge, Nicholas, M.P., Latin poet, 1700-58
Hardman, John, goldsmith and ecclesiastical metal worker, 1867
Hardres, Sir Thomas, Sergeant-at-Law, 1610*-81
Hardwick, Charles, M.A., Archdeacon of Ely, 1820-59
Hardwick, John, D.C.L., F.S.A., police magistrate, 1792-1875
Hardwick, Philip, R.A., F.R.S., architect, 1792-1870
Hardwick, Thomas, F.S.A., architect, 1752-1829
Hardwicke, Philip Yorke, Earl of, 1690-1764. See Yorke.
Hardwicke, Philip Yorke, Earl of, 1720-90. See Yorke.
Hardwicke, William, Shropshire antiquary, 1878*
Hardy, Sir Charles, admiral, 1744
Hardy, Sir Charles, admiral, 1779
Hardy, Miss Elizabeth, novelist, 1785-1854
Hardy, Francis, M.P., biographer, 1761-1812
Hardy, John, poet, f. 1661
Hardy, John Stockdale, F.S.A., 'Remains,' 1793-1849
Hardy, Nathaniel, D.D., Dean of Rochester, 1618-70
Hardy, Samuel, Nonconformist divine, 1637-91
Hardy, Rev. Samuel, divine, 1793
Hardy, Sebastian, Orientalist, f. 1650
Hardy, Sir Thomas, M.P., admiral, 1666-1732
Hardy, Thomas, Radical politician, 1751-1832
Hardy, Sir Thomas Duffus, D.C.L., archivist, 1804-78
Hardy, Sir Thomas Masterman, Bart., G.C.B., admiral, 1769-1839
Hardy, Sir William, F.S.A., archivist, 1807-57
Hardyman, Lucius, admiral, 1834
Hare, Rev. Augustus William, divine, 1834
Hare, Francis, Bishop of Chichester, 1675*-1740
Hare, Henry, 2nd Lord Coleraine, 1708
Hare, Henry, Lord Coleraine, 1693-1749
Hare, James, M.P., diplomatist and wit, 1804
Hare, Rev. Julius Charles, Archdeacon of Lewes, 1795-1855
Hare, Sir Nicholas, Master of the Rolls, 1557
Hare, Robert, antiquary, 1611
Harewood, Henry Lascelles, Earl of, 1767-1841. See Lascelles.
Hartest, Henry, 'Vox Colorum,' 1679
Harford, John Scandrett, D.C.L., F.R.S., biographer and novelist, 1786-1866
Hargood, Sir William, G.C.B., admiral, 1762-1839
Hargrave, Francis, K.C., legal antiquary, 1741-1821
Hargrave, John Fletcher, colonial judge, 1815-85
Hargreave, Charles James, LL.D., F.R.S., judge of Lande Estates Court, 1820-86
Hargreaves, James, mechanician, 1770*
Hargreaves, James, Baptist minister, 1768-1845
Hargreaves, Thomas, miniature painter, 1775-1846
Hargrove, Ely, historian of Knaresborough, 1740-1818
Hargrove, William, historian of York, 1789-1862
Harington, Rev. Charles Edward, M.A., canon of Exeter, 1807-81
Harington, John, poet, 1534-82
Harington, Sir John, poet and miscellaneous writer, 1561-1612
Harington, John, 1st Lord Harington of Exton, 1613
Harington, John, 2nd Lord Harington of Exton, 1592-1614
Harington, John Herbert, Orientalist, f. 1815
Harkness, Henry, D.D., scholastic divine, f. 1326
Harkness, Prof. Robert, naturalist, 1878
Harland, John, F.S.A., journalist and antiquary, 1808-68
Harland, Sir Robert, admiral, 1783
Harle, Rev. Jonathan, M.D., theological writer, 1729
Harley, Sir Brian de, warrior, temp. Edward III.
Harley, Brian de, warrior, temp. Henry IV.
Harley, Lady Brillianna, 'Letters,' 1643
Harley, Sir Edward, K.B., M.P., Governor of Dunkirk, 1624-1700
Harley, Edward, M.P., Auditor of the Imprest, 1664-1735
Harley, Edward, 2nd Earl of Oxford, 1700-41
Harley, George, actor and poet, f. 1808
Harley, George, artist, 1791-1871
Harley, John, Dominican, 1515*
Harley, John, Bishop of Hereford, f. 1554
Harley, John Pritt, actor, 1790-1858
Harley, Sir Richard de, M.P. for Shropshire, 1319*
Harley, Sir Robert, K.B., M.P., Master of the Mint, 1656
Harley, Robert, Earl of Oxford, 1661-1724
Harley, Thomas, statesman, 1631
Harley, Right Hon. Thomas, M.P., Lord Mayor, 1730-1804
Harley, Sir William de, Knight of the Holy Sepulchre, 1098
Harliston, Sir Richard, Governor of Jersey, f. 1479
Harlow, George Henry, painter, 1787-1819
Harlow, Thomas, naval commander, 1741
Harlowe, Mrs., actress, 1765-1852
Harman, Jeremiah, Governor of the Bank of England, 1764-1844
Harman, alias Voysey, John, Bishop of Exeter, 1554. See Voysey.
Harman, Sir John, admiral, f. 1672
Harman, Thomas, 'Caveat for Cursetors,' f. 1567
Harman, John, D.D., Greek Professor at Oxford, 1613
Harman, Rev. John, Greek Professor at Oxford, 1594*-1670
Harman, John, Dissenting minister, 1798
Harmer, James, alderman of London, 1853
Harmer, Thomas, Dissenting minister, 1715-88
Harness, Rev. William, 'Christian Education,' 1780-1839

Harold I., King of England, 1039
Harold II., King of England, 1066
Harold, Francis, Irish Franciscan, 1685
Harold, Thomas, Irish Franciscan, f. 1670
Harper, —, actor, f. 1808
Harper, James, D.D., Presbyterian divine, 1794-1879
Harper, John, architect, 1809-42
Harper, Joseph, D.C.L., critic, 1821
Harper, Thomas, musician, 1787-1803
Harper, Sir William, Lord Mayor, 1574
Harper, William, poet and biographer, 1809-57
Harpfeld, John, D.D., Dean of Norwich, 1573
Harpfeld, Nicholas, LL.D., Catholic divine, 1553
Harpur, See Harper, Sir William.
Harraden, E. B., draughtsman and engraver, f. 1849
Harral, Thomas, miscellaneous writer, f. 1815
Harrild, Robert, inventor, 1853
Harriman, Rev. John, botanist and mineralogist, 1760-1831
Harrington, Charles Stanhope, 3rd Earl of, 1763-1829. See Stanhope.
Harrington, Sir Edward, traveller and essayist, 1807
Harrington, Rev. Henry, 'Nugæ Antiquæ,' 1754-91
Harrington, Henry, M.D., musician and author, 1729-1816
Harrington, James, political writer, 1611-77
Harrington, James, lawyer and poet, 1664-93
Harrington, Sir John. See Harrington.
Harrington, Leicester Fitzgerald Charles Stanhope, Earl of, 1784-1862. See Stanhope.
Harrington, Maria Stanhope, née Foote, Countess of, 1817. See Foote.
Harrington, Mark, Catholic divine, 1657
Harrington, Robert, M.D., scientific writer, f. 1815
Harrington, William, divine, 1523
Harrington, William, Catholic priest, ex. 1594
Harrington, William Stanhope, 1st Earl of, 1755. See Stanhope.
Harriot, Thomas, mathematician, 1560-1621
Harriott, John, projector of Thames police, 1817
Harris, Miss, 'From Oxford to Rome,' 1852
Harris, Augustus, stage manager, 1873
Harris, Charles Amyand, Bishop of Gibraltar, 1813-74
Harris, Edmund, musical composer, 1788-1871
Harris, George, D.C.L., civilian, 1798
Harris, George, Lord Harris, 1746-1829
Harris, George Francis Robert, 3rd Lord Harris, 1810-72
Harris, Henry, medalist, 1696
Harris, Howel, of Trevecca, 1713-73
Harris, J., engraver, f. 1739
Harris, J., water-colour painter, 1834
Harris, James, M.P., philosopher and philologist, 1709-80
Harris, James, Earl of Malmesbury, 1746-1820
Harris, John, Catholic exile, 1579
Harris, John, D.D., Warden of Winchester, 1588-1658
Harris, John, D.D., F.R.S., miscellaneous writer, 1667*-1719
Harris, John, D.D., Principal of New College, London, 1802-58
Harris, John, Cornish poet, 1884
Harris, Joseph, comedian, f. 1678
Harris, Joseph, 'Treatise on Optics,' 1702-64
Harris, Joseph, Mus. Bac., composer, 1814
Harris, Joseph, Welsh scholar and journalist, 1773-1823
Harris, Joseph John, musician, 1799-1869
Harris, Joseph Macdonald, musician, 1789-1860
Harris, Rev. Lloyd, philanthropist, 1843-83
Harris, Moses, naturalist and engraver, 1731-1811*
Harris, Paul, Catholic divine, b. 1573
Harris, René or Renato, organ builder, f. 1660
Harris, Richard, D.D., theological writer, 1613
Harris, Robert, D.D., President of Trinity College, Oxford, 1578-1658
Harris, Robert, naval commander, b. 1809
Harris, Samuel, F.R.S., Professor of History at Cambridge, 1682-1733
Harris, Thomas, theatrical manager, 1820
Harris, Thomas, Catholic divine, 1799-1849
Harris, Walter, M.D., medical writer, 1647*-1732
Harris, Walter, LL.D., Irish antiquary, 1761
Harris, William, Catholic divine, 1602
Harris, William, D.D., Independent minister, 1675-1740
Harris, William, D.D., biographer, 1740-70
Harris, William, gem sculptor, f. 1792
Harris, William, LL.D., Independent minister, 1777-1830
Harris, William George, Lord Harris, 1782-1845
Harris, Sir William Snow, F.R.S., electrician, 1791-1867
Harrison, Benjamin, Archdeacon of Maidstone, 1808-87
Harrison, George, Clarenceux King of Arms, 1740-1821
Harrison, Sir George, K.C.H., legal writer, 1841
Harrison, George H., water-colour painter, 1816-46
Harrison, James, Catholic divine, ex. 1602
Harrison, John, miscellaneous writer, f. 1633
Harrison, John, philanthropist of Leeds, 1579-1656
Harrison, Col. John, regicide, ex. 1660
Harrison, John, Rector of Ashton-under-Lyne, 1612-60
Harrison, John, mechanician, 1693-1776
Harrison, Rev. John, 'Etymological Enchiridion,' 1767*-1823
Harrison, Mrs. Mary, flower painter, 1875
Harrison, Michael, Commissary-General in Ireland, 1709
Harrison, Rev. Ralph, divine, 1748-1810
Harrison, Robert, M.A., Puritan divine, 1595*
Harrison, Robert, mathematician, 1715-1802
Harrison, Samuel, vocalist, 1760-1812
Harrison, Stephen, 'Seven Arches of Triumph,' f. 1603
Harrison, Susanna, 'Songs in the Night,' 1783
Harrison, T. E., civil engineer, 1808*-88
Harrison, Theophilus, D.D., Dean of Clonmacnoise, 1720
Harrison, Thomas, Biblical scholar, 1631
Harrison, Col. Thomas, regicide, 1608, ex. 1660
Harrison, Thomas, D.D., minister of St. Dunstan-in-the-East, f. 1672
Harrison, Rev. Thomas, dramatist, f. 1729
Harrison, Thomas, architect, 1744-1829
Harrison, William, historical writer, 1593*
Harrison, William, Catholic archbishop, 1621
Harrison, William, editor of the *Tatler*, 1713
Harrison, William, vocalist and theatrical manager, 1813-68
Harrison, William, Manx antiquary, 1802-84
Harrison, William Frederick, painter, 1889
Harrison, William George, Q.O., legal writer, 1827-83

MR. KING'S 'GNOSTICS AND THEIR REMAINS.'

We gladly acknowledge the courteous tone of Mr. Wright's letter in your last issue. But if he was cognizant of the letter we wrote last autumn to Mr. King, we think he should have worded his first reference to the subject differently.

Mr. Wright says the proofs, "though sent to Cambridge, were not sent to Mr. King," and "until the book was nearly finished Mr. King had not the slightest idea of what had been going on." It would be a sufficient answer, as far as we are concerned, to say that we sent the proofs to the gentleman specially appointed by Mr. King for the purpose of receiving them. In justice to that gentleman we must, however, make public part of the correspondence that passed between Mr. King and ourselves.

In answer to various suggestions Mr. King wrote on October 30th: "What Messrs. Nutt require is equivalent to rewriting the whole work." In answer to our reply Mr. King wrote on November 4th: "If Messrs. Nutt prefer an editor of their own choice, he has my consent to deal with my MS. as they may think advisable." As a matter of fact we never dealt with the MS., but with the proofs, which, as before, went to, and were read at, Cambridge. In answer to further letters respecting the faulty arrangement of the matter, and urging its division into chapters with full content-headings, or at least into sections, Mr. King wrote on December 12th: "If you think it will conduce to the intelligibility of the book to subdivide each of the five divisions, please use your own discretion in so doing." We did use our discretion freely, and, we venture to think, with great advantage to the book. On March 16th Mr. King wrote: "Last week I sent the printer nine sheets with the pulls for the tailpieces finally placed. I have here four more paged sheets to go shortly." At the time little more than the thirteen sheets alluded to was printed.

We are quite satisfied with the way in which Mr. Wright has illustrated our admitted part in modifying the original MS.; but as a matter of fact we may say that we took exception chiefly to the first 180 pages. In the last two-thirds of the work we believe the MS. has been printed substantially as it stood. We thought that Mr. King's work deserved by its many and rare merits to become the standard authority upon Gnostic archaeology, and we directed our whole attention to the removal of such things as had become obsolete in the interval of twenty-two years between the two editions.

Mr. Wright will understand that we cannot comment upon his criticism of the way in which the proofs were read. It will be seen that, with the exception of some obvious "literals," the misprints are not such as could be put right without the assistance of the MS. We shall be greatly obliged to Mr. Wright if he will communicate to us any further misprints he may notice. We shall add an *erratum* sheet to all future copies, and hold the same at the disposal of any former purchaser of the work who will write to us.

DAVID NUTT.

THE FIRST ENGLISH HALFPENNY EVENING PAPER.

MR. SPARK'S letter in your last does not reply to mine. If he is in ignorance as to what, in my opinion, constitutes the "legitimate production" of a daily paper, I answer, an issue on each of the six days in the week. The *Bolton Evening News* was always thus published; the *Leeds Evening Express* is now so published, but was not in either February or March, 1867.

When the evening issue began to have a "separate existence" from the *Leeds Express* is no doubt known to the proprietor; the statement on its title-heading, "established 1857," can only be correct providing the offspring is of one age with the parent. For his contention Mr. Spark quotes a local precedent, and precedents count for much in this age of newspaper competition;

but the statement is inaccurate and misleading notwithstanding.

The claim advanced by Mr. Aaron Watson to the effect that at March 19th, 1867, the *Shields Daily Gazette* had been in existence as a halfpenny evening paper published daily for more than three years, I find to be well founded. I have before me a bound volume, courteously forwarded at my request, being the file for the year 1864 (commencing with January 4th) of the *North and South Shields Gazette and Daily Telegraph* and of *The Weekly Edition of the North and South Shields Gazette and Daily Telegraph*, the former published daily at one halfpenny, the latter published every Saturday at three halfpence. The daily bears internal evidence of being an evening publication; and it remains now only for me to add that had I known of its existence, I should not have claimed in the terms employed that priority for the *Bolton Evening News* which has given rise to this correspondence.

W. F. TILLOTSON.

BAINES'S 'LANCASHIRE.'

Upton Hall, Prestbury, Cheshire.

MR. WYLIE has unwittingly confirmed the opinion I had formed. In a moment of anger he hastened to discredit a work the contents of which, beyond a page or two, it is clear he knew nothing about. An "obscure beginner," as with well-affected modesty he describes himself, he dipped into the pages of "Baines" to see if his own compilation was quoted; but finding no mention of his name, he closed the volume in disappointment and pronounced his anathema upon it. In answer to the charge of disingenuousness in regard to "that part of the first volume which refers to the life of Henry Bolingbroke," he says the notes, "both new and old, amount to just eight," four of them, he adds, being those in former editions. Had he taken the pains to look a little further he would have found that the notes, "both new and old," instead of eight amount to twenty-two, the proportions being ten notes comprising ten lines of previous editions, and twelve notes comprising 155 lines of new matter, over and above the additions to the text. Mr. Wylie's ideas of accuracy are, to say the least of it, remarkable; let us hope that they are peculiar to himself. JAMES CROSTON.

P.S.—Mr. Round tells us he has determined the date of the 'Testa de Nevil' to be 1242. That is his opinion, and I am content to accept it as such. Authorities, however, are generally agreed that that collection of inquisitions of fees held immediately or otherwise of the king was made—a portion of it at least—at a much later period. If Mr. Round is correct the compiler or compilers must have been endowed with the peculiar gift of being able to see into futurity. My critic is exercised in spirit about the Earl of Lincoln. Let me commend to his perusal the *Topographer and Genealogist*, and the late Mr. John Gough Nichols's 'Descent of the Earldom of Lincoln.' Had Mr. Round known more of Lancashire history he would, perhaps, have written less.

ST. MARY WOOLNETH.

Suez, April 7, 1888.

In your number of March 31st I see an interesting letter from Mr. J. H. Round on the name of "St. Mary Woolnoth." The derivation he proposes from "Wulfnoth" commends itself to any one who has studied London names. May we infer from Mr. Round's reference to "a deed of 1191" that he is studying the documents at St. Paul's? It is much to be wished that some competent antiquary should take them in hand. When I wrote the little book mentioned by Mr. Round I had only Mr. Lyte's calendar of these documents; but the splendid facsimiles in Mr. Price's 'Guildhall' show how great is the value of some of them, and how much was omitted even by Mr. Lyte. Can Mr. Round expound

to us the meaning of St. Margaret Moses, St. Mary Colechurch, St. Peter le Poer, or St. Katharine Coleman? W. J. LOITIE.

SALES.

LAST week the sale of the second portion of the interesting library of Mr. Gibson Craig at the rooms of Messrs. Sotheby came to an end. The following are the principal prices realized since our last report: Royal Society of Edinburgh Transactions, Vols. I. to XXX. (wanting 3 vols.), 29l. Saxton's Map of England and Wales, imperfect, 31l. A Collection of Civil War Tracts, in 8 vols., 29l. 10s. Scrope, Art of Deer-Stalking and Days and Nights of Salmon Fishing, 1838-43, 21l. 10s.; another copy, 29l. 10s. Spalding Club Publications, 1841-71, 28l. Stoefflerini Elucidatio Fabricæ Ususque Astro-labii, 1524, from Grollier's library, 40l. A Collection of Tracts, in 37 vols., 27l. Vinciolo, Pourtraicts pour toutes Sortes d'Ouvrages de Lingerie (imperfect), Paris, 1606, 20l. 15s.; another copy, perfect, 30l. 10s. Total realized by the sale, 7,907l. 1s. 6d.

On the 17th and 18th inst. Messrs. Sotheby, Wilkinson & Hodge sold the remaining portion of the library of the late Mr. Benzon. The following books realized high prices: Delange, Recueil de Fayences Françaises dites de Henri II. et Diane de Poitiers, Paris, 1861, 18l. 10s. J. H. Jesse, Works, 13 vols., 18l. 10s. Voltaire, Œuvres Complètes, 70 vols., large paper, 1785-1789, 43l. 10s. Livre d'Heures de la Reine Anne de Bretagne, printed in colours in imitation of the original manuscript, Paris, 1861, 19l. The two days' sale realized 1,159l. 11s.

THE SPRING PUBLISHING SEASON.

MR. T. FISHER UNWIN announces for the spring publishing season 'Jewish Portraits,' by Lady Magnus, 'Philaster, and other Poems,' by Mr. Aston Clair, in the "Nation Series": 'Assyria,' by Zénaïde A. Ragozin; 'The Turks,' by Mr. S. Lane-Poole; 'Holland,' by Prof. Thorold Rogers; and 'Medieval France,' by M. Gustave Masson, a manual on 'Practical Politics,' by Mr. A. F. Robbins, 'Natural Causation, an Essay in Four Parts,' by C. E. Plumptre, 'Dearly Bought,' a novel in 3 vols., by Mr. Fitzroy Cole, 'A Cloud on St. Angelo,' by Mr. Cyril Bennett, author of 'A Massage Case,' a novel dealing with village life in a Cornish mining district, 'Tin,' by Mr. E. Bosankett (?), and a volume on 'The Down Grade Controversy,' by the Rev. J. G. Rogers.

THE HON. W. E. HEARN, M.L.C., LL.D.

INTELLIGENCE has just been received in London, through the Australian cable, of the death of Dr. William Edward Hearn, author of 'The Aryan Household.' Dr. Hearn was born at Belturbet, co. Cavan, in 1826, his father being the vicar of Killague in that county. The future professor received his early education at the Royal School of Enniskillen, and subsequently graduated at Trinity College, Dublin. His profound knowledge of law was acquired under Judge Longfield, then Professor of Feudal and English Law. On the opening of the Queen's Colleges in 1849 he was appointed Professor of Greek by the then Lord Lieutenant. It was not until 1854 that his connexion with the colony of Victoria commenced. He was then chosen by a committee, of which the late Sir John Herschel was chairman, to be Professor of History, Logic, and Political Economy in the University of Melbourne. Among his colleagues who formed the first professorial board of this ambitious colonial university were Mr. W. P. Wilson, the Senior Wrangler of 1847, and Mr. M. H. Irving, of Balliol College, Oxford, eldest son of the famous Edward Irving.

Prof. Hearn's influence in the Melbourne University and with the community at large was from the first paramount. In 1873, on the in-

stitution of the Faculty of Law, he became dean of that faculty, thereby resigning his professorship. By this means the bar that had previously prevented him from entering public life was removed, and he became a member of the Upper House, or Legislative Council. For some years he had been engaged on the gigantic task of codifying the English and colonial statutes. It is a remarkable proof of his all-round ability that when Prof. Irving resigned the classical professorship, Dr. Hearn acted as *locum tenens* until the selection of a successor had been made in England, and it was said at the time that he was capable of filling every chair in the University. He is the author of a sound and admirable 'Constitutional History of England'; and his 'Plutology; or, the Science of Wealth,' is widely known. Dr. Hearn's masterpiece, however, is 'The Aryan Household,' a work which places him on a level with the foremost thinkers of our age. All of these learned books, intended for scholars and students, were written and published in the colony of Victoria; but despite the disadvantage of remote "provincial" publication, they were at once recognized by competent critics in England as entitling the author to a place beside the late Sir Henry Maine. Dr. Hearn was a keen local politician, ranking himself with what is known as the "Constitutional" or Conservative party in Victoria. He was an apt and brilliant contributor to the local press, and on one occasion is said to have received the handsome honorarium of fifty guineas for a leader of one column in the Melbourne *Argus* on an important constitutional question upon which the colonists were then divided into conflicting factions. He was a devoted member of the Anglican Church, and, after Sir William Foster Stawell, one of the most efficient among the prominent laymen who assist in the working of the vast diocese under the Bishop of Melbourne. Dr. Hearn in private life was a singularly genial man, with a rare fund of that quality, native Irish wit, of which we read so much in books, but see so little in actual life. His death will be felt as an irreparable loss both in the university and in the legislature of Victoria, for it will be recognized on all hands that there is not the remotest possibility of adequately filling the place thus left vacant.

A. P. M.

Literary Gossip.

MR. CLARK RUSSELL has entitled his romance—founded on the tradition of Vanderdecken, and written on his return two years ago from the Cape of Good Hope—'The Death Ship.' The rights are held by Messrs. Tillotson & Son, and the story will be published in newspapers in various parts of the world. It will be afterwards issued in three volumes by Messrs. Hurst & Blackett.

MR. FISHER UNWIN will publish during the summer a new volume of poems by Miss Mary Robinson, containing "Songs of the Inner Life," some "Romantic Ballads," and a "Garden Play."

A VOLUME of the collected poems of the late Miss Veley, the author of 'For Percival,' is in preparation. It will, it is understood, be edited by Mr. Leslie Stephen, who was editor of the *Cornhill* when Miss Veley's connexion with that magazine began.

MR. JOHN C. FRANCIS has nearly completed his work, 'John Francis and the *Athenæum*: a Literary Chronicle of Half a Century.' The two volumes are, with the exception of an autobiographical note, devoted to an account of the founding of the *Athenæum* and some of its work during the fifty years that Francis was its publisher. Mr. Fox Bourne will write an introduction,

and it is anticipated that the work will be published by Mr. Bentley at the commencement of June.

THE subject of the vignette which Mr. Hole has etched for Mr. Henley's poems is the front of the Old Edinburgh Infirmary. The building which witnessed the practice of such men as Liston, Syme, Simpson, Christison, Beggie, and Lister, and was the training-ground of innumerable surgeons and physicians of all nations, was demolished some years since; and it is believed that Mr. Hole's etching of the front in Infirmary Street is the only memorial which exists of it in art.

It is proposed to print the first two registers of Broseley, co. Salop, comprising the years 1570 to 1720. The edition will be limited to 250 copies, and the price will not exceed one guinea. The editor is Mr. A. F. Langley, of Cardiff, and the publishers are Messrs. Mitchell & Hughes.

THERE turned up at the Aylesford sale, although not catalogued, the Minute Book of the Commissioners sitting at the Duchy House from September, 1651, to November, 1658. The volume contains plenty of traces of the sharp dealings of the Commissioners with those they had to squeeze, and also of the great lack of funds in the treasury of the Commonwealth. The Commissioners could not even pay the clerks they hired to do the necessary work of the office, but could only hold out hopes that they should be rewarded when things improved. When they suffered from the insanitary condition of their office, which in this respect seems to have resembled those of to-day, they had to confine the alterations within very narrow limits. Among the City companies dealt with by the Commissioners were the Haberdashers, Goldsmiths, and Grocers. An entry interesting to our American cousins is the mention of John Fenning, of Romford, in Essex, in connexion with a sum of money raised voluntarily for the benefit of New England. It is odd to find at one place the combination of the names "Sankey and Moody." Cromwell is mentioned in September, 1658, as "his late highness." The volume was purchased by Mr. Toon, the well-known bookseller. By the way, we may mention that the Aylesford bookplate was engraved by Piranesi, perhaps the only one he executed.

THE death is announced of Mr. John Dawson, of Skipton, who was well known in North-country journalism. Mr. Dawson was in his fifty-fifth year. He was editor and proprietor of the *West Yorkshire Pioneer* and the *Colne and Nelson Pioneer*.

MESSRS. SWAN SONNENSCHN & Co. are going to publish a work on Irish history entitled 'Ireland in '98,' based on the late Dr. R. R. Madden's 'Lives of the United Irishmen,' and containing the substance of those volumes, besides additional matter extracted from the writer's unpublished MSS. It is edited by Dr. J. Bowles Daly.

GERMAN papers report good news from Russia. Hitherto special permission was required in the Czar's dominions for the sale of Carlyle's histories of Frederick the Great and of the French Revolution, and of Heine's works; but recently the vexatious censorship has been removed from those works.

THE annual meeting of the Camden Society will take place on Wednesday afternoon next at half-past four.

MESSRS. GRIFFITH & FARRAN are proposing this year to give up resorting to Germany for coloured illustrations for their gift-books, and they are preparing a series to be called "The St. Paul's Series of Monotint Books," booklets which will be entirely home productions, designed and illustrated by English artists, under the editorship of Mr. G. C. Haité, author of 'Plant Studies,' printed by English printers on English-made paper, and bound by English binders.

MR. R. MCGAVIN GREIG writes:—

"In your issue of the 14th inst. I observe under an obituary notice of my late brother, James McGavin Greig, particulars of his life which are not those of James, but of an elder brother William. Your correspondent has evidently mistaken the Christian name, or not been aware of younger brothers living. My brother William is still alive, and following his profession of journalist. There is reason to fear that some of his press friends or college associates may be misled by your notice, and it might be well for you to make some correction in your next week's paper. My brother James, who died on the 23rd ult. in London, was by profession an artist."

THE recent Imperial amnesty in Germany is said to have been a godsend for a number of editors of political newspapers, who had been imprisoned for "press offences."

THE 'Life of Lord Herbert of Cherbury,' edited by Mr. Will. H. Dicks, will form the June volume of the "Camelot Series."

THE death is announced of Prof. Semisch, of Berlin, the ecclesiastical historian.

WE now learn that the reminiscences of Friedrich Rückert, the publication of which, in honour of the hundredth anniversary of his birthday, we recently announced, will consist of a 'Poetisches Tagebuch.' The task of sifting and editing this work has been confided to the poet's daughter. A posthumous translation of the *Koran* by Rückert will be published on the same occasion.

MESSRS. TRÜBNER & Co. announce a translation of Prof. Diodato Liroy's work on the 'Philosophy of Law.' A third edition of the work, revised and enlarged, has just appeared. It has already been translated into German and French, and a translation into Spanish is in preparation. The English translation will be made by Mr. W. Hastie, the translator of Kant's 'Philosophy of Law,' Puchta's 'Outlines of Jurisprudence,' &c., and it will contain an introduction on the development of the philosophy of law in Italy.

THE chief Parliamentary Papers of the week are Japan, Finances and Railways, Report for 1887-88 (1d.); United States, Finances, Report for 1887 (4d.); France, Trade of Algeria for 1887 (2d.); Russia, Provinces of Semirenski and Kars, Reports (4d.); Russia, Coal-Fields of South Russia, Report with Map (5d.); Friendly Societies, Reports for 1886—Part B, Industrial and Provident Societies (9d.); Treaties of Navigation, National Treatment Clauses, Return (1s. 2d.); Metropolitan Board of Works, Theatres and Music-Halls, Return (3d.); Railway Rates in United States, Interstate Commerce Act, and First Annual Report (5d.); Elberfeld Poor-Law System and

German Workmen's Colonies, Reports (9d.); Army Estimates, First Report of Committee (1d.); Africa, No. 1, Zanzibar, Further Correspondence (1s. 7d.); Charity Commission, England and Wales, Report for 1887 (3d.); and British Army, Preliminary Return for 1887 (6d.).

SCIENCE

CHEMICAL TEXT-BOOKS.

The Elements of Chemistry. By I. Remsen. (Macmillan & Co.)—In plan this book resembles the author's 'Introduction to the Study of Chemistry' (*Athenæum*, No. 3085, p. 786), but is intended for a younger class of students. The descriptions are clear as a rule, but in some few cases seem to require some qualification. In describing experiments the author substitutes for the usual description of phenomena a series of questions, such as the following: "Experiment I. In a clean dry test tube put enough white sugar to make a layer $\frac{1}{4}$ to $\frac{1}{2}$ inch thick. Hold the tube in the flame of a spirit lamp. What changes take place? What do you notice on the sides of the tube? What remains behind? What is its colour and taste? Does it dissolve in water? Is it sugar? Is the change which has taken place chemical or physical? What caused it?" This method seems well calculated to make the student both observe and reason on what he observes. In several places, we are glad to see, the author lays stress on our utter want of knowledge of the cause of chemical action. The description (p. 12) of the results that would ensue if chemical action ceased to operate is so delightful that we have scarcely been able to resist the temptation to quote it.

Experimental Chemistry for Junior Students.—Part IV. *Organic Chemistry.* By J. Emerson Reynolds, F.R.S. (Longmans & Co.)—A decidedly original treatment of the subject has been adopted in this book. Starting from wood and starch, as substances familiar to the student, it is shown how from these methyl and ethyl alcohols can be obtained; ethyl alcohol is then, wherever possible, made the source from which the substances described are prepared. In each class of fatty compounds a typical member is considered; this, in cases where its indirect or direct preparation from ethyl alcohol cannot be effected, is derived from some substance likely to be known to the student. This member is described in detail, together with its more important derivatives, its reactions and relations to the corresponding members of other classes, and the processes in general use for its preparation or manufacture. The full description of the one member having given the salient features of the class, its homologues are, as a rule, dismissed in a few words. The treatment of the other groups is similar to that of the fatty group, although shorter. The ascent from the fatty group to the aromatic group is traced in experiments in which ethyl alcohol is converted into iodoform, this into acetylene, and the acetylene transformed by the action of heat into benzene, from which the derivation of the various classes of aromatic compounds is then shown. By thus keeping the student's attention well fixed on a small number of typical substances a vigorous idea of the nature of organic substances and their relations to one another is obtained, which compares very favourably with the tendency to mere cataloguing so noticeable in many organic text-books. The style is clear, the evidence on which the constitutional formulæ of organic substances have been founded is clearly stated, and the matter is brought well up to date. We have noticed, however, some points to which exception can be taken. The statement (p. 81) that myristic, palmitic, and stearic acids are decomposed on distillation requires some qualification, for

these acids distil readily under reduced pressure, and even under the ordinary pressure palmitic and stearic acids can be distilled almost without change. Again, the statement (p. 337) that naphthalene may be considered to result "from the union of two benzene rings with the loss of two atoms of hydrogen" is misleading; it would be a correct statement for the derivation of diphenyl, $C_{12}H_{10}$, but certainly not for that of naphthalene, $C_{10}H_8$. Considering the small size of the book, the amount of information that Prof. Reynolds has managed to compress into it is really astonishing; it is to be regretted, however, that no index has been provided.

ANTHROPOLOGICAL NOTES.

THE list of contributions to anthropology made by local societies admitted as corresponding societies of the British Association, contained in the report just issued for the year 1886-7, is longer than in any previous year, comprising thirty-four entries. To the Croydon Microscopical and Natural History Club Dr. A. Carpenter communicated recent archaeological and ethnological observations made in the New Road at Purley; Mr. E. Lovett, a paper on the evolution of the fishing-hook, from the flint hook of prehistoric man to the salmon hook of the present day; and Mr. W. F. Stanley, notes upon the evolution of the highest types of human form within historical times in the most highly civilized nations. The *Rochester Naturalist* has a paper on Rochester dene-holes by Mr. C. Bird. The Essex Field Club, in addition to papers by its President which we have already noticed, had communications by Mr. R. W. Christy on boulders and pits with Roman (?) deposits near Roxwell; by Mr. H. Laver, on early British urns at Nayland, in Suffolk, and at Wix; by Mr. W. G. Smith (two), on primeval man in the valley of the Lea; by Mr. F. C. J. Spurrell, on Withamby; and by Mr. H. Stopes, on salting-mounds. To the Hertfordshire Natural History Society Mr. W. Ransom gave an account of British and Roman remains found in the neighbourhood of Hitchin. The Dorset Natural History and Antiquarian Field Club published a paper by the Rev. W. Barnes on Pilsdon. The Marlborough College Natural History Society continued its observations on the weights and measurements of the boys. To the Penzance Natural History and Antiquarian Society the Rev. S. Rundle contributed 'Cornubiana.' To the Cardiff Naturalists' Society Mr. W. H. Fryer gave notes on the ancient iron workings at the Scowles. Place-names were the subject of several papers: by Canon Ellacombe, on those in the neighbourhood of Bath derived from plants; the Rev. W. E. Winks, on those in South Wales of Danish origin; Mr. J. M'Kie, on those of Galloway; Mr. A. Carmichael and Mr. H. Maclean, on those of Iona; and Prof. Meiklejohn, on history and poetry in geographical names. The *Midland Naturalist* contains a paper by Miss Constance Naden on the data of ethics. To the Literary and Philosophical Society of Liverpool Dr. W. Carter discoursed on modern scientific theories of man. To the Yorkshire Geological and Polytechnic Society Mr. W. Horne communicated a paper on prehistoric remains recently discovered in Wensleydale; Mr. J. W. Davis, one on the relative age of the remains of man in Yorkshire; Mr. J. R. Mortimer, one on the habitation terraces of the East Riding; Mr. S. A. Adamson, the discovery of a stone implement in alluvial gravels at Barnsley; and Mr. J. Holmes, a sketch of the prehistoric remains on Rombald's Moor. Mr. C. Staniland Wake contributed to the Yorkshire Naturalists' Union a paper on the anthropology of the county. The *Transactions of the Cumberland and Westmoreland Association for the Advancement of Literature and Science* contain articles by Mr. W. Jardine on local superstitions, and Mr. F. Harrison on old Cumberland customs. To the Dumfries and Galloway Natural History and Antiquarian Society Dr. Gilchrist communicated

notes on the Druidical circle at Holywood. It may surely be inferred from this list that throughout the length and breadth of the country interest in anthropological pursuits and the spirit of anthropological investigation have been evoked to a most encouraging extent.

SOCIETIES.

ROYAL.—April 19.—Admiral Sir G. H. Richards, V.P., in the chair.—The Right Hon. Lord Sudeley was admitted into the Society.—The following papers were read: 'The Radio-micrometer,' by Mr. C. V. Boys; 'On Hamilton's Numbers,' Part II., by Prof. Sylvester and Mr. J. Hammond; 'Hydraulic Problems on the Cross Sections of Pipes and Channels,' by Prof. Hennessy; 'The Heating Effects of Electric Currents,' No. III., by Mr. W. H. Preece; 'On the Compounds of Ammonia with Selenium Dioxide,' by Sir C. A. Cameron and Mr. J. MacAllan; and 'On the Logarithmic Law of Atomic Weights,' by Mr. G. J. Stoney.

ASIATIC.—April 16.—Sir T. Wade, President, in the chair.—The Rev. R. Morris and Col. Sir W. Davies were elected Resident Members.—Mr. J. F. Hewitt read a paper, 'Notes on the History of Northern India,' in which he attempted to show that the generally received theory ascribing the origin of the religious beliefs and ceremonies and social institutions of Northern India to the Aryans (from whom their local dialects were derived) was inadequate to explain actual facts. He contended that though the people spoke Sanskrit dialects the popular religion and the forms of local government were non-Aryan. By an analysis of the customs and beliefs of Kolarian and Dravidian tribes in Central India he showed how great was their share in the making of the Hindoo nation. It was really among them that the popular reverence for, and the worship of, Siva under the form of the Lingam had arisen. It was they who had cleared the country, divided it into provinces, and founded the legal systems of government and the village communities. He showed that though forms of Sanskrit became the common language of the country at a very early time, yet that the substitution of these languages for the native tongues was not the result of an actual conquest of the country by Aryans, but followed upon an alliance between the Aryan and native tribes. He discussed the origin of castes, showed how the conclusions advocated in the earlier part of the paper agreed with the accounts given of the countries of Kosala and Videha in early Buddhist literature, and gave reasons why the Buddhist doctrines were so widely and earnestly accepted by the people.

SOCIETY OF ANTIQUARIES.—April 19.—Dr. J. Evans, President, in the chair.—Prof. Middleton communicated a note on the recent discovery of a Saxon cemetery of large extent in the cricket field of St. John's College, Cambridge, of which he promised to lay before the Society a more detailed account later.—Mr. R. Day exhibited a fine example of a bronze sword found in Lough Erne, a bronze spearhead found in the river Suck, and a gold plaque, with a fibula and pin of the same precious metal, the former found near Cloyne, the latter at Ballyvourney.—Prof. Ferguson read a paper on the earliest editions of the 'De Incertitudine et Vanitate Scientiarum' of Cornelius Agrippa, and exhibited a number of rare copies of the work.—Mr. C. C. Walker read a paper on recent excavations at Lilleshall Abbey, Salop, resulting in the laying bare the foundations of the whole of the conventual buildings and other remains. Mr. Walker's paper was illustrated by a very complete series of plans and photographs, with numerous tiles, and other objects found during the work.

April 23.—Anniversary Meeting.—Dr. J. Evans, President, in the chair.—Mr. C. Knight Watson and Mr. E. Green were appointed scrutators of the ballot.—The President delivered his annual address, in which he drew special attention to the losses the Society had sustained by death during the past twelve months. He also commented on the barbarous treatment to which the Coronation Chair was subjected in connexion with the celebration of Her Majesty's Jubilee, and on the recent important and weighty memorandum on church restoration put forth by the Council, and which had been received with cordial approval by a large number of ecclesiastical dignitaries and officials.—The following were elected members of the Council and officers of the Society for the ensuing year: President, Dr. J. Evans; Treasurer, Dr. C. S. Percival; Director, Mr. H. S. Milman; Secretary, Hon. H. A. Dillon; Other Members of the Council, Earl of Crawford, Earl Percy, the Dean of York, Dr. Freshfield, Prof. P. Gardner, Lieut.-General Pitt-Rivers, Messrs. E. W. Brabrook, C. D. E. Fortnum, A. W. Franks, J. Hilton,

F. G. H. Price, H. Reeve, S. Clarke, W. J. Hardy, S. Leighton, C. T. Martin, and E. M. Thompson.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—April 18.—Mr. G. R. Wright in the chair.—The arrangements for the proposed excavation of the site of the ancient chapel of St. Germanus at St. Albans were referred to, and it was announced that the work would soon be begun, under the direction on the spot of Mr. J. Harris.—It was announced that the Broch at Clickimin, N.B., has recently been wantonly injured by a local builder requiring stone for building purposes; but the Ancient Monuments Act being promptly set in motion, the builder has been fined, and the pilloining of stone stopped. The circumstances were detailed, and the action taken was specially commended.—Mr. Loftus Brock described a series of curious French jettons of seventeenth century date, illustrating the use as counters of these curious objects.—Mr. Oliver exhibited a collection of articles, of pottery for the most part, recently found in London, the most curious being a jug of the sixteenth century found at St. Giles's.—Mr. R. Mann exhibited a series of drawings of the fine Roman villa recently discovered at Tockington, Gloucestershire, not far from the course of the old Roman road up to the Severn at Old Passage. The site is within the area of a modern-looking farmhouse, and the remains have been found at a depth of only a few inches beneath the modern level. Five tessellated pavements have been already more or less uncovered, and their designs are of great beauty. The walling shows that a large portion of the villa had been reconstructed at a different axis from that of the older work, and there are many indications that the site has been occupied, perhaps from Roman times to the present day. The farmhouse on examination shows several signs of early work. In Mr. Mann's absence the paper was read by Mr. de Gray Birch.—The Dowager Marchioness of Huntly exhibited a large prehistoric flint implement, picked up by her ladyship on the opening of a gravel pit on her estate at Orton Longueville in 1887.—A paper prepared by Mr. J. T. Irvine was read in his absence by Mr. Howlett, on the position where the flint was found. The excavation reveals the curious fact that a trench had formerly existed along its course, and it had evidently been filled up with gravel in prehistoric times, there being no depression to mark its course on the modern surface. It was suggested that the flint implement had been used as one of the teeth of an ancient harrow.—The Rev. — Royston exhibited a somewhat similar object of red earthenware found at Whittlesea.

NUMISMATIC.—April 19.—Dr. J. Evans, President, in the chair.—Mr. M. H. Bobart was elected a Member.—Dr. B. V. Head exhibited, on behalf of Mr. J. W. Trist, some very clever modern forgeries of rare Greek coins, the originals of which are nearly all in the British Museum. These coins were purchased at the sale of a well-known collection of Greek coins held in London in June last, and now notorious for the number of forgeries it contained. The coins were presented by Mr. Trist to the Society as specimens of ingenious forgeries.—Dr. Evans exhibited, on behalf of Mr. C. H. Drinkwater, a barbarous copy of a Venetian sequin of Aloysio Mocenigo (1763-78), struck recently for circulation in North Africa. On the obverse, instead of the Venetian legend SIT. T. XPE. DAT. Q. TV REGIS ESTE DVCA., are the words IOHANNES ILLE COQVVS SVI FILIIVQVE. The reverse legend contains a meaningless imitation of the name Mocenigo.—Mr. J. G. Hall exhibited an aureus of Licinius I. struck at Siscia, probably soon after A.D. 307, the bust on the obverse of which bore a marked resemblance to that of Diocletian.—The Rev. G. F. Crowther exhibited some unpublished varieties of coins of Charles I., viz., a Shrewsbury half-crown, a York threepence, and a contemporary forgery of the Tower shilling of 1638, weighing less than 76 grains.—Mr. H. Montagu exhibited a number of rare patterns in gold and silver of Charles II., chiefly by Simon.—Mr. H. Montagu read a translation, by himself, of a paper by Dr. Graetz, of Breslau, on the Jewish shekels bearing the types of the Lulab and the Portal, the latter of which has hitherto been generally considered to represent the gate of the Temple, but which Dr. Graetz sought to prove to be a representation of a façade of a festival tabernacle. The writer also argued that no genuine shekels of the time of the second revolt were in existence.

ZOOLOGICAL.—April 17.—Dr. St. G. Mivart, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during March.—Mr. C. Stewart exhibited a preparation showing the structure and development of the broad-pouch of a marsupial tree-frog (*Nototrema marsupiatum*).—Mr. Boulenger the type specimen of a new species of marsupial tree-frog (*Nototrema fissipes*) recently discovered near Pernambuco.—Mr. Herbert Druce described some new species of Heterocera collected by Mr. C. M. Woodford at Suva, Viti

Levu, Fiji Islands. The collection had been made during the months of February, March, and April, 1888, and was especially interesting on account of the exact localities being noted, as well as for the new species it contained. Ninety-four species were represented, eight of which were described by the author as new to science.—Communications were read: from Mr. T. D. A. Cockerell, on stavism, with reference to a paper on the same subject read by Mr. J. B. Sutton at a previous meeting of the Society,—by Prof. G. B. Howes, on the vocal pouch of *Rhinoderma darwini*: the author described in detail the mode of its attachment and the position of the embryos in it, and controverted the idea of Espada, that the alimentary functions were arrested during the development of the embryos in this batrachian,—by Mr. O. Thomas, on a new genus and species of Muridae obtained by Mr. H. O. Forbes during his recent expedition to New Guinea: the author proposed to call this form, which was characterized by the possession of a prehensile tail, *Chiruromys forbesi*, after its discoverer,—by Lieut.-Col. Godwin-Austen, the first of a proposed series of papers on the Land Mollusca of Burnah, the present communication giving an account of the shells collected by Capt. Spratt in Upper Burnah, amongst which were specimens of several new and very interesting species,—and from Mr. R. B. Sharpe, the sixth of a series of notes on the specimens of the Hume collection of birds, the present paper treating of some of the species of the genus *Digena*.

METEOROLOGICAL.—April 18.—Dr. W. Marcell, President, in the chair.—Dr. T. E. Hale, Dr. R. Lawson, and Mr. S. Walker were elected Fellows.—The following papers were read: 'Jordan's New Pattern Photographic Sunshine Recorder,' by Mr. J. B. Jordan,—On the Meteorology of South-Eastern China in 1886, by Dr. W. Doberck,—Lightning in Snowstorms, by Prof. A. S. Herschel,—and 'Insolation,' by Mr. R. T. Smith.

PHILOLOGICAL.—April 20.—Mr. E. L. Brandreth in the chair.—Mr. P. de L. Johnstone was elected a Member.—Mr. A. J. Ellis read a paper 'On Home and Colonial Cockneyisms' as respects pronunciation. The home usage, he showed, did not arise in London, but in the neighbouring—especially eastern—counties, and one of its most striking points, as *piper for paper*, was of recent growth, unknown to Dickens's Sam Weller. The colonial information was derived from an examination of schools in the Australasian colonies in 1887 by Mr. S. McBurney, lately principal of the Ladies' College, Geelong, especially for Mr. Ellis's work on dialectal pronunciation, and showed a decidedly cockney tendency in all schools, no matter what was the nationality of the parents.

SOCIETY OF ARTS.—April 23.—Mr. Bannister delivered the third and concluding lecture of his course of Cantor Lectures 'On Milk Supply and Butter and Cheese Making.'

April 24.—Mr. J. Sparkes in the chair.—A paper entitled 'Craftsman and Manufacturer' was read before the Applied Art Section by Mr. L. F. Day, and was followed by a discussion.

April 25.—Dr. B. W. Richardson in the chair.—A paper 'On the Physical Culture of Women' was read by Miss Chreiman.

ARISTOTELIAN.—April 23.—Mr. S. H. Hodgson, President, in the chair.—Mr. P. Daphne read a paper 'On some Conscience Theories.' Following an analysis of the notions involved in the contrasted terms "fact" and "right," he drew attention to the two independent questions involved in any inquiry into the genesis of "conscience," viz., that of the genesis of the various existing rules of conduct (which could often be traced), and the genesis of the partly intellectual, partly emotional state called conscience, which was not so capable of demonstration. He considered the view taken by Prof. Bain in 'The Emotions and the Will,' that its germ is fear induced by punishment, unsatisfactory, since it involved the assumption that disinterested and even self-sacrificing acts, from the prompting of which both fear and hope of praise were admittedly absent as motives, nevertheless arose from a germ of which fear was the solitary characteristic. He doubted whether any satisfactory scientific theory of the genesis of conscience was to be expected, but inclined to consider it more akin, so far as feeling was concerned, to the discomfort felt at being out of correspondence with surrounding relations.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of Actuaries, 7.—'Friendly Societies,' Mr. G. F. Hardy (Messenger Price Essay).
— Surveyors' Institution, 8.—'The Land Transfer Bill, 1888,' Mr. J. W. W. Band.
— Society of Arts, 8.—'Decoration,' Lecture I, Mr. G. Aitchison (Cantor Lecture).

Tues. Royal Institution, 14.—Annual Meeting.—3. 'The Plant in the War of Nature,' Mr. W. Gardiner.
— City Engineers, 8.—'Old Jewish Legends on Biblical Topics: No. II., Legendary Descriptions of Hell,' Rev. A. Lowy.
— Shortland, 8.—'Scientific Shortland,' Mr. J. Neville.
— Zoological, 8.—'Mound-Bird of the Solomon Islands,' Mr. C. M. Woodford; 'Description of a New Land Tortoise from South Africa, living in the Society's Gardens,' Mr. G. A. Boulenger; 'Notes on the Vices of Anatomy of Birds: No. II., On the Air-Sacs in certain Diving Birds,' Mr. F. E. Beddard; 'Observations on Fishes of India,' Part I, Mr. F. Day.
Wed. Entomological, 7.—'Remarks on the British Specimens of *Aphodius melanostictus*, Schmidt,' Dr. Ellis; 'Description of a New Species of Saturnia,' Mr. A. G. Butler.
— Society of Arts, 8.—'Drawing, a Means of Education,' Mr. T. R. Ablett.
Thurs. Royal Institution, 3.—'The Chemical Arts,' Prof. Dewar.
— Archæological Institute, 4.—'Some Remarks on Jade,' Mr. J. Hutton; 'St. Mary's Church, Melbury, Dorset,' Messrs. J. C. and C. A. Buckle.
— Royal, 4.—'Reptiles, Living and Extinct,' Mr. F. E. Beddard (Davis Lecture).
— Linnean, 8.—'Researches into the Life-Histories of *Glycyphaga domestica* and *G. spinipes*,' Mr. A. D. Michail; 'Note on Root-Pressure,' Mr. C. H. Clarke; 'On Oriscils of some Lichenopores,' Mr. A. W. Waters.
— Chemical, 8.—'Determination of the Molecular Weights of the Carbohydrates,' Mr. H. T. Brown and Dr. G. H. Morris; 'Action of Heat on the Salts of Tetramethylammonium,' Mr. G. N. Collie and Dr. Lawson; 'Action of Heat on the Salts of Tetramethylphosphonium,' Mr. G. N. Collie.
— Antiquaries, 8.—'Recent Discovery of Roman Remains in Gloucester,' Prof. Middleton; 'Medieval Organ Cases at Lubeck, and some other Ancient Organs,' Mr. A. G. Hill; 'Critical Examination of the Heraldry and Decorations of the Choir of the Abbey Church of St. Albans,' Mr. J. G. Waller.
Fri. United Service Institution, 3.—'Horse Artillery,' Capt. M. Robertson.
— Botanic, 4.—'The Structure and Functions of Flowering Plants,' Prof. Bentley.
— Philological, 8.—'Work of a Dictionary Sub editor,' Mr. E. L. Brandreth.
— G.-ologists' Association, 8.
— Society of Arts, 8.—'The Injurious Effects of Canal Irrigation on the Health of the Population of the Punjab,' Surgeon-General H. W. Sellow.
— Royal Institution, 9.—'The Invincible Armada,' Prof. J. K. Laughton.
Sat. Royal Institution, 3.—'The Later Works of Richard Wagner,' Mr. C. Arnbruster.

Science Gossip.

PROF. HENRY DRUMMOND has a new book, 'Tropical Africa,' in the press, which will be published immediately by Messrs. Hodder & Stoughton. It will contain an account of the author's recent travels in Central Africa, with one or two chapters of natural history and notes regarding the latest phases of the slave trade and African politics generally.

THE Council of the Marine Biological Association have elected Mr. Gilbert C. Bourne, Fellow of New College, Oxford, and Assistant to the Linacre Professor, to the post of Director of the Laboratory at Plymouth and Secretary to the Association.

THE planet Saturn will continue throughout the month of May in the constellation Cancer, setting at present soon after midnight. On the 16th it will be occulted by the moon, as seen from some parts of the earth; but at Greenwich the apparent distance between the moon and planet when smallest will somewhat exceed a degree, the planet being northernmost. Mars, in Virgo, will be about 8° due south of δ Virginis on the 9th of May; he is now on the meridian about half-past ten in the evening, and will pass it a little after eight at the end of next month. Jupiter rises now a little before sunset in the constellation Scorpio; on the 22nd of May he will pass very near the second-magnitude star β Scorpii.

THE Linnean Society of New York proposes to erect a monument over the grave of Audubon.

A CIRCULAR issued by the American Philosophical Society, bearing date March 12th, has recently been received by some of the scientific societies in Great Britain, asking their co-operation in perfecting a language for learned and commercial purposes based on the Aryan vocabulary and grammar in their simplest forms. The Report of the Special Committee, which is enclosed with the circular, recommends that the task of framing this universal tongue should be confided to an international committee from the six or seven leading Aryan nationalities, and that future international committees should have the care and direction of the universal tongue, holding "the same relation to it that the French Academy has, in theory at least, to the French language, enlarging and purifying it by constant and well-chosen additions." The hybrid character of the proposed new language is justified by the consideration that "from such crossings and mingling of tongues are developed the most sinewy and picturesque examples of human

language." The "lingua Franca" and "pigeon English" are instanced as "jargons" which have grown up under the pressure of necessity, and the English language is declared to be "a jargon of marked type."

ANOTHER small planet, No. 275, was discovered by Dr. J. Palisa at Vienna on the night of the 15th inst. No. 273, discovered by him on the 8th of March, has been named Atropos.

THE well-known geographical business of Mr. John Bartholomew in Edinburgh will, for the purpose of greater development, be changed on the 1st of July into the firm of John Bartholomew & Co. The new partners will be Mr. Thomas Nelson, publisher, and Mr. J. G. Bartholomew, who will act as managing partner. New and extensive premises are being built alongside of Messrs. Nelson's works at Parkside.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND NINTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRUIT, R.W.S., Secretary.

NIAGARA IN LONDON.—COLLORAL PICTURE OF THE GREAT FALLS. Original Effects by PHILIPPOTEAUX. Pleasant Lounge, Music, American Museum, Electric Light. Admission, 1s. No fees. 10 A.M. to 11 P.M. Wednesdays, 2s. 6d. 10 to 6; 1s. 6 to 11. Praised by entire Press. York Street, Westminster (St. James's Park Station). 3,000 Visitors daily.

THE VALE OF TEARS.—DORE'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with "Christ leaving the Precincts," "Christ's Entry into Jerusalem," "The Dream of Flute's Wife," and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

La Situla Benvenuti nel Museo di Este. Da Leo Benvenuti. (Este, A. Stratico.)

THE inexhaustible soil of Italy is ever yielding fresh treasures of antique art—of that art which has always commanded the most disciplined and steadfast admiration. Its votaries, although relatively less numerous than in the time when an interest in art was confined to a comparatively limited class, have nowise relaxed in their enthusiasm for its continued presentation, nor have they abated their efforts to trace its history and development. With an increased amount of material for investigation they have shown increasing patience of research and more rigorous examination of evidence. As the result of this severer training an acuter perception has been superinduced. A classification has been accomplished such as was unknown, or but dimly perceived, in the past. This steady and general advance is, naturally, not universal; here, as elsewhere, a hasty generalization or even local patriotism has sometimes diverted the inquirer from the true scent. And with respect to the earliest period of antique art, the speculative theories of the paleoethnologists have, perhaps, obscured rather than thrown light on the subject. The time has not yet arrived when a trustworthy history of antique art, setting forth the influences that shaped its course from its earliest efforts to complete expression, can be satisfactorily accomplished. Research, and always research, must still be the watchword; and as a corollary the scientific classification of the objects found, their accessibility to the student, and their reproduction, either by drawing or some photographic process, and always where possible in colour. In the last particular the recent increased facilities of manipulation and improvements in the methods of colour-printing have already been advantageously applied to the illustration of works dealing with the history of art. An admirable example lies before us

in Signor Benvenuti's monograph on the bronze *situla* bearing his name in the museum of Este, and found in 1880 during some excavations made at the Villa Benvenuti, near Este. Two large plates accompany the letterpress. The first contains a representation of the *situla* in small, with the decorated portion the size of the original, both being in the colour of the object, and leaving nothing to be desired in respect of execution. The second plate contains the vases and ornaments found in the same tomb as the *situla*, drawn to scale, but not printed in colour.

The *situla* stands 12½ in. high; it widens from the base in an elegant curve to near the top, terminating in a restricted neck and overhanging lip. It is composed of two plates of bronze riveted together; the decoration is comprised in three zones towards the upper part of the vessel; the human figures, &c., contained in the zones are in relief, embossed and finished by the burin. The first group of the upper zone shows a man seated in an armchair; he wears a wide-brimmed conical hat and ornamented mantle. In his left hand he holds a cup, and in his right the halter of a horse; behind the horse stands a man, holding it by the tail and examining the animal's foot. Then come a conventionalized tree and a frame from which hang three bronze vessels; underneath lies an axe. Two figures seated on the ground follow; their mantles are ornamented; one holds a cup. A figure bearing a vase, and in unornamented dress, stands behind; he is presumably a servant. The next group is composed of two nude boxers, with the cestus; then follow a winged animal, a bird, and a centaur who is aiming a blow at the bird; the centaur is also winged, the forelegs being human.

The central zone contains domestic animals and a stag, either grazing or having conventional branches of foliage in their mouths. A man in the centre of the frieze rests against the trunk of a tree, and has a dog attached to a string. There are three winged animals, one having a human and another a bird's head. The subject of this zone may be taken as symbolizing pastoral life. The lowest zone is exclusively filled with warlike episodes in a raid against a barbarous tribe for the purpose of capturing slaves. The first group shows an armed man attacking with a spear another, who blows a horn, but has no weapon. To this succeeds a *biga* with a charioteer driving the horse; the warrior, with helmet, sword, and two spears, is not in the chariot, but marching in front and looking round to address the charioteer. Then comes a warrior in full panoply, helmet, shield, and two spears. A similar figure, marching behind him, leads, attached to a rope, a prisoner bound by the wrists. The last group has for the central figure a warrior armed like the preceding; he has two prisoners; the one marching before is prodded on by a spear-thrust, the other, carrying a shield, closes the procession. (In suggesting the motives of the various groups we have, to a slight extent, departed from the interpretation of the Italian archaeologists, who also are not in entire agreement among themselves.) Interspersed throughout the three zones are trees of the character de-

scribed above. The zones are separated by lines of small and large embossed dots. The figures are all short and thick-set, standing about five heads high; otherwise the general drawing of the limbs displays an observation of nature. No indications of folds are attempted in the drapery; the dresses of the men of higher rank are covered with a simple ornamentation of embossed dots. The drawing of the animals, although wanting in accuracy, shows an appreciation of distinctive form. The arrangement of the figures and groups is, from a decorative point of view, well contrived. An Oriental influence is evident in the fantastic winged creatures, with heads of men and birds. The arrangement in bands is also the same as in the Oriental metal vases, while the arms and accoutrements of the warriors are those of the Greeks of the Homeric period. The prisoners, who will be condemned to slavery, refer also to the same state of society.

Excavations at other places in Upper Italy of late years have brought to light a certain number of somewhat similar vessels, bearing an analogous decoration. Among these the *situla* discovered in the tombs at the Certosa, Bologna, is perhaps the most important (see Zannoni, 'Gli Scavi della Certosa'). Here the decoration consists of four zones, the lowest being composed wholly of animals, natural and winged; the three remaining bands being devoted respectively to military, religious, and pastoral subjects. The religious subject represents a procession, containing motives similar to those in the Panathenaic frieze of the Parthenon, although, of course, in point of style and workmanship, at a very remote distance. The costume is similar to that in the *situla* Benvenuti, but the execution is more advanced, the incidents are more numerous, and show closer observation of life and manners. Another *situla* at Bologna has three zones, the lowest consisting solely of running animals, then a procession of warriors, and above boxers and a chariot race, the latter being well composed, and with animated action in the horses and drivers. The head-dresses of the latter are picturesque, somewhat resembling the Egyptian crown or the Assyrian mitres. The chariot-race and boxing-match are reminiscent of the funeral games in honour of Patroclus. Bronze utensils which may fairly be classed with the above have been found at Castelvetro, Modena, and even in Tyrol (see Giovanelli, 'Le Antichità Regio-Etrusche scoperte presso Matrai,' 1845); but the more important examples are from tombs in Cisalpine Gaul or the immediately adjacent territory.

The question naturally arises, To whom may these objects be attributed, and to what period do they belong? In the tomb from which the *situla* Benvenuti was taken were fictile vases and ornaments, considered by the Italian archaeologists cited by Signor Benvenuti to belong to the latter half of the fifth century B.C. Judging from the objects engraved in plate ii. of the present work, we should be inclined to place them later. The *situla* found at Certosa by Signor Zannoni was accompanied by fictile vases decorated with black figures on a red ground (though probably late imitations of this style of decoration), and red figures on a black ground, the latter of which would possibly belong to the third century B.C. But the

stula, unless imitations of ancient works, are clearly of a much earlier period. The signs of use and two palpable reparations in the Benvenuti *stula* are strong evidence of its genuine character; but a careful comparison with undoubtedly ancient bronze vessels of a similar style of decoration would be necessary before we could unreservedly assign them to a very early period. The Chinese are known to have at various times imitated their ancient vases, and it is possible that Etruscan colonists in Cisalpine Gaul may have done the same in the case of vessels decorated with subjects of the marked significance of these *stula*. Some Italian archaeologists have suggested that the bronze utensils of this class were fabricated in certain centres of Northern Italy, but without furnishing valid evidence of such fabrication. We are inclined to think the probabilities are in favour of their being either Etruscan importations or else that they came from Phœnicia, the Oriental character of some of the decorative motives favouring the latter supposition. Or, again, as it is known that Phœnician artists and workers in metal travelled in the pursuit of their vocation, working for chiefs and wealthy persons, who kept stores of various metals in unwrought masses, so the *stula*, while retaining unmistakable evidence of their Asiatic origin, may have been actually fabricated in these remote districts, then almost beyond the bounds of civilization.

Whatever their derivation, there is no question of the intrinsic artistic interest of the limited class of objects of which the *stula* Benvenuti is a typical example. If they are original, the genuine product of their epoch, and not imitations of a period still more remote, they illustrate a phase of the history of antique art of considerable importance—the period when artists, animated with the passion for dramatic representation, were struggling with the difficulties of accurately portraying the human form, the aim being evidently far in advance of the power of execution. That further research will solve the mystery of the *stula* and their kindred objects cannot be doubted by students of the history of art.

THE ROMAN WALL OF LONDON.

On the afternoon of Thursday there was a gathering of antiquaries on the ground recently cleared by the Office of Works to the north of the new Post Office. The site was acquired by the Post Office last year for buildings to be called the New North Post Office. It had been occupied by the Queen's Hotel, by the French Protestant Chapel, and by a narrow street called Bull and Mouth Street. It faces St. Martin's le Grand and the churchyard of St. Botolph's, Aldersgate Street. On the churchyard face is an ancient wall which had always been taken to be part of London Wall, and though much dilapidated and patched it has undoubted marks of late mediæval building. This old wall was also supposed to mark the site of the more ancient wall. Indeed, the position of Aldersgate, at the N.E. corner of the property, made the former existence of the wall there undoubted. Whether, however, the ancient wall still remained or had been quite destroyed was a question; and it is much to the credit of the Office of Works that one of its first acts on getting possession of the ground was to sink pits near the face of the boundary wall to determine whether the older wall was actually below it or not. As most of

our readers know, Roman London is entirely underground. It will not surprise them, therefore, that the result of the digging was to show the original wall, of which the upper part only had been broken down. The existence of the first wall being thus declared, the Office of Works has very properly had the whole face of it cleared, and the purpose of the gathering on Thursday was to get an inspection of it by the antiquaries of London. The meeting was organized by the Society of Antiquaries, who invited members of other archaeological societies of London to meet them.

The sight prepared for them by the courtesy of Mr. Tanner, of the Office of Works, must have given great pleasure to all concerned. There, standing almost perfect, its masonry sharp and true as on the day it was finished, was at least a hundred feet of the Roman wall of London, the wall of whose existence the latest historian of London cautions his readers that no remains "are now to be identified with certainty"; but Mr. Loftie was speaking of remains, or what might be supposed to be remains, of this wall above ground. He must be taken as not including the fragment in the cellars on Tower Hill, which Mr. Roach Smith figures in 'Roman London,' if that fragment still exists. That was genuine Roman work, and almost the counterpart of the piece now discovered. It will be a consoling reflection to London antiquaries, and, we hope, to the citizens of London also, that this much longer piece should have been found on public ground, and is not at the mercy or under the necessities of any private owner. It should also be their care to press upon the Government, if any pressure be needed, the necessity of preserving this fragment of the earliest history of the City. As it is on the boundary of the building plot, it is possible that the need for air and light in the basement may compel the preservation of a few feet of open space in front of the wall. Perhaps the ancient law by which town walls could not be built against may still have some force. In any case the Government surely cannot act towards this historical relic as if it were but a profit-making corporation, bound to screw out of the purchase every possible shilling of rent. The structure of the wall is what we should expect in the south of England—facing courses of stone and tile, with grouted core. The stone is what we now call Reigate, or "rag," the tiles of the beautiful red produced by the London clay when not adulterated with London dirt. There are three stepped courings for footings, then three courses of tiles set with thick beds of mortar between, and, on these, five courses of stone with fine joints; then two courses of tile with thick bed of mortar, another stage of five courses of stone, and again two courses of tile; set back from this face 6 in. is another stage of five stone courses with two of tile, and then begins more stone coursing which is nowhere complete—in all about 10 ft. of wall at the highest part. The facing stones are "pitched," the faces being 9 in. or 10 in. long by 6 in. Five courses, therefore, made exactly 30 in. The tiles are 1½ in. thick and 12½ in. square. Two courses of tile with the thick mortar bed make 5 in.

In one place the face of the wall has been unfortunately cut away by the excavators, who imagined they must keep their cutting parallel with the later boundary wall. This wall is naturally much thinner, and is built on the old wall, but does not follow the line of its face.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

The exhibition opened to the public on Monday last is one of the best we remember to have seen in Pall Mall for many years. The wisdom shown in recent elections of such Associate Exhibitors as Mr. W. Crane, Mr. A. Moore, and Mr. W. J. Wainwright is attested by the merit of some of their drawings; and it is a pity we cannot say as much of Miss E. Martineau and Mr. Melville. The former, in fact, threatens

to fill the place long occupied by the late Miss M. Gillies. Of frequent contributors of note Mr. Marks alone is absent. Mr. Alma Tadema, Mr. Andrews, Mr. Boyce, Mr. Davidson, Mr. Foster, the brothers Frapp, Mr. Goodall, Mr. A. Goodwin, Mr. A. W. Hunt, Mr. Jackson, Mr. Marshall, Mr. H. Moore, Mr. Powell, Mr. Poynter, and Mr. Wallis contribute one or more drawings, and so do Mrs. Allingham and Sir J. Gilbert. Indeed, one of the most charming pictures in this gallery is Mrs. Allingham's *Confidences* (No 4). It is a little deficient in light and in effective distinctness of light and shadow, but otherwise it is remarkable for the strength of its natural colours, their breadth and harmony, as well as for the grace and spontaneity of two figures of country girls who are gossiping over a low stone garden wall with profound earnestness. The artist, who has always excelled in pretty country girls, has delineated these figures and draperies with a charm which is truly classical and pure.—The next purely figure picture is Sir John Gilbert's *Spanish Infanta* (73), a group of ladies and gentlemen round a little princess who plays with one of those huge dogs Velazquez and Van Dyck delighted to paint. Sir John owes a considerable debt to the former master, and has expressed his obligations not unworthily. The work is sober in tone and colour, blackish, as usual with Sir John, and sedately harmonious in its leading olive and grey tints. The design may be called a studio fancy. *After the Battle* (126) is a vigorous pictorial romance in the vein Sir John Gilbert has time out of mind happily cultivated. There is characteristic energy of dramatization and abundance of incident of a mannered sort. A group of steel-clad warriors are descending the bank of a river to cross a ford, and their path is illuminated from behind a hill by the glare of a burning town reflected in the stormy sky. The acme of the artist's invention and technical power is illustrated by the figure of the old knight, clad in broken and stained armour, wounded and nearly exhausted, who can only keep his seat by clutching his horse's mane, while the poor beast, himself bleeding and his bridle loose, stumbles through the water. The landscape background is like an old master's. Sir John is the most vigorous of melodramatic designers in our school, and this is a perfect type of his art.

Its absolute antithesis is Mr. Poynter's *Evenings at Home* (13), where everything is true. A lady in a white, many-flounced gown reclines on a green couch in a room whose walls of deep rich blue are warmed by the yellow lustre of a lamp, which changes the blue to various greens, while the shadows of pictures, mirrors, and what not retain their blueness although they are seen through films of yellow light. The picture is, chromatically speaking, a powerful exercise in green, white, and gold. Otherwise it is a most elaborate, subtle, and researchful study of the effect of artificial light and its strongly contrasting shadows, in all respects solid, powerful, and yet restrained. The longer we look at the picture the more clearly it proves itself to be the soundest, most finished and elegant piece of prose in the gallery. But the lady's figure has not received the attention it deserves. Mr. Poynter also contributes *The Walls of Old England* (103), every touch of which should be carefully studied.—Mr. Wallis's admirers can hardly be expected to be satisfied with his *Coffee Merchant, the Bazaar at Suez* (63), seated at his booth in a darkened alley accessible from a sunny street, despite the strong and deep coloration and tonality, and the other good technical qualities of the work, and the vivacious design of the buxom girl in parti-coloured draperies on our right. Her head is too small, and the merchant, who will never move from his seat, must have been there from time immemorial. Of much higher value is the same artist's carefully studied and solid *Door of a Mosque, Cairo* (258), in which the lamp is not

apparent. Its draughtsmanship is in a fine style, and contrasts with more than one unsuccessful delineation of similar subjects, where the stones have the colour and texture of old Cheddar cheese seen in sunlight and well dried, and where the figures belong to British drawing-rooms and Books of Beauty.

Among the recently elected members of the Society who are likely to be heard of again is Mr. W. J. Wainwright. *The News-Letter* (83) will undoubtedly increase his reputation. It is the large half-length figure of an old Puritan, whose energetic character is vigorously as well as grotesquely expressed. He sits with both elbows on his knees, while in both hands he holds a newspaper, the contents of which thoroughly absorb his attention. The fierce eyes and rigid lips, and the intolerant, dogmatic air and combative demeanour of the whole man could hardly be better given. If Mr. Wainwright never paints with less care he has a fine career before him, but he must not be less careful. — *In the Market-Place, Verona* (111), is Mr. Birket Foster's picture of the year, bright, deftly drawn, and solid, but somewhat hard and cold. Mr. Foster, who rarely affects to group his brilliant colours (like the oranges and gorgeous blossoms before us), or to mass his lights and shadows, threw away unusual opportunities by dealing as he has done with this splendid subject, although on it he has spent ample skill, care, and taste. — The drawings of Mr. A. Melville, who has a fancy for Algerian subjects, *Snake Charmers* (163) and *Waiting an Audience with the Pasha* (199), betray close acquaintance with French pictures of the school of Decamps and the greater author of 'Les Convulsionnaires de Tanger.' Mr. Melville would do well to rely on himself and employ his considerable powers with independence. His are capital and vigorous works, massive in their light, shade, and coloration, brilliant without glare, and with dark shadows of the clearest. A rosy tint pervading the light is very good. *Kirkwall Fair* (77), by the same, differs materially from the above, and reminds us of former productions of his, and is rich in character, movement, and incidents. — Miss C. Phillott's *Diana's Maid* (166), a dainty damsel whose legs are, however, hardly worthy of the title given to her picture, although her action is genteelly graceful and "classic," would have charmed Miss Pinkerton, if that lady had tolerated shortened skirts. A little more energy and less daintiness would serve the turn of this artist, some of whose virgins' heads have not lacked beauty and intelligence. Her *Yellow Lilies* (195), a silly virgin watering a plant, is not more Greek than the more voluptuous damsels of Mr. A. Moore. *Phyllis* (157), a half-length of a mild-eyed maiden, does not justify its existence. — When Mr. W. Duncan painted the story of the Witch Princess, No. 175, who redeemed from enchantment the Second Royal Mendicant of the 'Arabian Nights,' he chose a capital subject for the display of physical beauty, weird incident, and gorgeous colour. This vulgar wench, with an ill-drawn face, a tawdry dress, and a meaningless attitude, is not the noble mistress of magic whose end was glorious. — Among the pictures which do not add to the reputation of the artists, and yet demand attention, if not admiration, is Mr. Alma Tadema's *Mid-day Slumbers* (224), which has not been quite so carefully executed as his works usually are.

Among the landscapes with figures we may mention Mr. A. D. Fripp's *Loiterers* (48), children at a spring. The younger urchin's figure is weak; but that of the elder is a perfect study of a handsome and innocent boy of ten. The effect of the picture being the soft mist saturated with sunlight, with a peculiar opalescence the artist is very fond of, could hardly be more charming. *The Children's Playground, Lulworth* (10), deserves similar praise, but in a less degree, because the figures are less important

and successful. The landscape consists of a headland in vaporous sunlight looking over the calm sea, and clad in rich verdure. It is distinguished by breadth, softness, and choice keeping. *The Old Mill at Lulworth* (230), by the same artist, is beautiful in tone, its colour is pure, and its sentiment most restful. — *The Cornish Harbour* (16) of Mr. E. A. Waterlow, a sandy beach, old houses, and a weatherbeaten seawall, is full of carefully studied colour, and is notable for delicately graded tones and the deft delineation of fish lying on the shore. If meant for sunlight, the effect lacks brightness; if for daylight, it might be clearer as well as more brilliant. The low and harmonious tonality of this picture gives to it a peculiar charm, but its mount is injurious to its colour as well as to its effectiveness. *Street in St. Ives* (71), a capital drawing by the same artist, has similar merits, and is rather more brilliant; and the same may be said for *Cottage Steps* (272), with the addition that the subject is better fitted for art than its companions here. Why does Mr. Waterlow, a true artist and thoroughly aware of the result of publishing the names of picturesque places, not refrain from indicating where he found his materials? — Mr. T. Lloyd showed more forethought when naming his excellent "*Ferryboat ahoy!*" (25). In this large picture the group of figures waiting to be carried across are well, but rather artificially composed, while their attitudes are more obviously graceful than rustic nature warrants. The illumination is rich, clear, and glowing, the colouring is delicate and harmonious, and the whole design is extremely pretty. If its art had been less obvious it would have reminded us of F. Walker on the one hand and George Mason on the other more pleasantly than it does. The figures are placed between the sun and the rising moon, but this ought not to have so completely deprived them of substantiality. — Mr. W. Crane, who is as reticent about the scene of his studies as Mr. T. Lloyd, contributes to this gallery a charming and powerful group of works. The first, representing a calm, indigo-coloured lakelet and a mountain side dashed with sunlight, contains no figures. It is intensely firm and solid, impressed with the sentiment and lonely dignity of the place, of which the motto "*Still waters run deep*" (23) is a sufficient indication. *Sunrise* (178) is a good description of powerful and beautiful drawing of an angel kneeling in an ecstasy of adoration, which notwithstanding, or perhaps in consequence of, its fineness is a little out of keeping with its neighbours. *A Sand-boy* (237), a boy in a blue dress, lying on the ridge of a dune, is a gem of strong natural colour. At least equal admiration is due to *The Last Gleam* (242), a sympathetic picture of a grand sunset, instinct with the beauty and dignity of colour and a noble massiveness. *Wild Wales* (250) is a Titianesque study of yellow dunes, dark green rushes, and darkening hilltops of deep blue. This is to be accepted as a beautiful harmony of colour, a true study from nature, without regard to its composition, which has nothing of selection. *A Bit of Blue* (254) deserves admiration on account of the pale gold sand and sea of dark indigo, which are, as hues, intensely powerful.

These sumptuous studies of nature, delineated with artistic power and a noble sense of the poetry of colour, fittingly bring us to the consideration of the not less beautiful and more ambitious drawings of Mr. Henry Moore. *The Needles, Misty Morning* (7), is full of light subdued by the vapours of a white calm, but not enough obscured to take the purple out of the shadows of the chalk cliffs which, with their outlying islets, face us, and are reflected by a sea that looks like silver slightly tarnished, but still lustrous. The prodigious scale of nature is indicated by the smallness of the rowing boat, a mere speck, near the foot of the picture. The student of handling will enjoy Mr. Moore's deft delineation of the undulating surface of the

sea. *A Bright October Afternoon* (33), though less like a piece of subtle enamelling, will not be overlooked by students. With it we class *Yarmouth* (223). *Old Capstans* (252) shows the skill, approaching genius, with which an artist can make a good subject out of what, to most of us, is nothing. The same painter sends *Freshwater Bay* (262), a capital piece of colour and draughtsmanship. — Mr. Boyce's puritanism in art must not prevent the visitor from being grateful for the care and love of detail in colour and light which distinguish his *Church of St. Iltyd* (222), a large edifice of hard grey stone, which has surely been restored within an inch of its life, so firm and clean are its walls and roof, as yet only slightly lichenized, so perfect are its windows, doors, and ridges. It is seen in very pale grey sunlight, charged with delicate reflections from the wannish blue of an almost cloudless sky in late autumn. The shadows are both clearly and sharply delineated. The green churchyard is dotted with slabs, over which various mosses creep. Solid as the church is, we do not see why the tombstone nearest the eye has no solidity, only weak shadows and excessively strong reflections. This and similar mistakes deprive the picture of that aerial perspective which Mr. Boyce's exquisite eye for colour and skill in finishing details lead us to expect in his works. We should like to see more work of this kind, and, most of all, more than Mr. Boyce has lately given us.

The rather affected title of Mr. A. W. Hunt's *Wind of the Eastern Sea* (36) does injustice to one of the most charming, delicate, and yet vigorous of his works, a view from a high, bold coast over a stormy sea some time before sunset. The drawing and modelling of the furious waves in the middle distance are a triumph of skill. The breadth and solidity of the work are the more precious and artistic because, owing to the state of the atmosphere, there is not a sharply defined line or contour in the picture. Comparatively speaking, *Lledr Valley, North Wales, Autumn Evening* (238), is a sketch of a lovely vista of woodland, rock, and stream, as seen in a deep romantic chasm, half veiled by mists that are rising after rain and flushed with sunset glow. It is a tender and beautiful drawing. *A View from the French Horn, Sonning* (244), is a very pretty and fine example of less pretensions. — Mr. M. Hale's *City by Moonlight* (31) reminds us strongly, in its peculiar effect as well as in the treatment of the same, of many drawings by Mr. Hunt. It is not necessarily a plagiary. It is very like nature, and lacks nothing but a little refinement of colour. *Clouds from the West* (9) is a good study; but much better is *The Quay Pool* (232), a delicate drawing of a white calm on the coast. It is wonderful how many white calms have been painted of late in water colour, while in oil this effect is seldom attempted, and still more seldom with success. It is otherwise in France. — Mr. F. Powell is one of the most successful draughtsmen of white calms on the sea. This year, however, he returns to an older love in landscape, and represents misty sunlight over *The Nunery Woods on the Eden* (139), and a vista of the river between its cliff-like banks, that are partly clad with trees, while the low sun projects shadows of delicate tones and tints. It is broad and tender in colour and effect, and has all the dignity of the subject. The above, and *Evening, on the Valley of the Nith* (22), are most beautiful drawings; but they are not enough to satisfy Mr. Powell's admirers, who hope for more, while they could hardly have better things.

In their expression of sadness and lonely majesty, their broad and simple colouring, vast distances, and stately forms, the drawings of the Cornish coast of Mr. S. P. Jackson, bearing traces of the lamp as they do, contrast very strongly with the studies of Mr. Hunt and Mr. Powell, who excel in dealing with limited distances and complex aerial hues. The best of Mr.

Jackson's somewhat mannered contributions is *St. Michael's Mount* (114), which was never treated with a finer sense of its grandeur. The sentiment of a calm and silent sea, and of sunset dimmed by masses of cloud, was never expressed by simpler means. *The Beachy Girdle of the Ocean* (125) is another good example of the same kind, and so is *Cadwith Cove* (110), though its merits are somewhat different. In *The Rocky Bulwarks of the Cornish Coast* (44) Mr. Jackson has delineated grand and sombre granite headlands and the sea beating against them. The long line of foam parallel to the land is ably drawn. It is broad, soft, distinct in low tones and tints, but somewhat woolly in texture. In these respects it is curiously opposed to Mr. H. Moore's 'Bright October Afternoon' (33) and Mr. Crane's 'Still Waters Run Deep' (23), to which we have already referred, and which hang near No. 44.—We may class with the work of Mr. Jackson, Mr. O. Weber's capital *Looking for Gulls' Eggs* (5), a view from a cliff over a wide sea, which is vigorously painted and well coloured; but the foreground is woolly, and the landscape proper, apart from the sea, lacks light. In *Primroses* (96), too, the foreground is woolly, although the colouring of a dark blue sea is good. The sky is better than in No. 5. *A Big Haul* (184) is less pleasing, yet the figures have more vigour, and the subject may be said to be unhackneyed, which is not the case with Nos. 5 and 96. All these instances should be studied in the light of the broad and solid coast-piece of Mr. Poynter, 'The Walls of Old England' (103), mentioned before, and the studies of Mr. Crane.

Mr. G. Fripp will maintain his reputation by *Pandy Mill* (14), although it is a little flat. It is distinguished by a general silveriness and fresco-like qualities. Indeed, we should like to see Mr. Fripp employed to paint a large landscape in fresco. The subject is a rocky pass, a cascade pouring over the edge, and the well-known old wooden building. Less familiar is the subject of *Loch Aline* (20), a grand view of the grey lake in calm, almost shadowless weather. The touch in the foreground is not firm enough, and the rock there seems rather flat. *Strealey, Evening* (221), does not differ, except that the handling is less crisp, in any respect from a score of drawings for which we are indebted to the artist, who, although often repeating his subject and never changing his treatment, is not mannered. His fine works illustrate style as distinct from manner. The reader will enjoy *Burton Pool* (257) and the massive and simple *Ben Cruachan* (263), both good specimens of Mr. Fripp.—Mr. C. Davidson is another old friend who, unlike Mr. Fripp, has more than once changed his style, and frequently varied his choice of subjects. Of this *Haymaking* (32) is a capital instance, showing a partial return to a well-remembered mood of his. With a broad and simple atmospheric effect—in this respect as well as technically he approaches Mr. Fripp—he has depicted with true feeling and nice colouring a newly mown meadow and the effect of an incipient white calm that is almost shadowless. *On the Cornish Coast* (137) is the best of several pictures made in the West for this exhibition. It is a little woolly, i.e., deficient in firmness of touch, clearness of tone, and brightness of colouring; but its execution shows rare knowledge of the sea's movements, surface, and tints. *St. Clement's Isle* (174) is a good example of Mr. Davidson's mode of approaching his subject. It closely resembles Mr. Fripp's. This rock islet rising dark out of a calm grey sea is exactly such a bit as Mr. Fripp would choose.

A terrific theme is that on which Mr. Andrews has expended a great amount of energy, learning, and pains. His large picture, No. 53, represents the partial destruction of Strasbourg by the Germans, September 8th, 1870, which the artist witnessed from without the city. It is a striking picture of the lurid glare of the burning

buildings, and the devastation of huge structures whose debris already encumbers the earth, while a lofty house, undermined by repeated explosions of shells near its base, is toppling to its fall, and, as it descends, drags out the rafters from the floors of its still standing neighbour, and hurls masses of its own parapets and chimneys downwards through the smoke and glare. The projection of the shadows of these masses into the lurid atmosphere and the multitudinous hues of the fire-light on the more distant façades are points finely made by the artist. In the sky morning gathers, and the stars grow pale. Of course this is one of those subjects it is easy to make ridiculous, theatrical, or coarse. Mr. Andrews's knowledge and good taste have made his work truthful, and enabled him to escape the perils of a mere pyrotechnical display. The picture justifies the application of the word *terrible* to its subject. Our sole doubt about it is whether, while so many and such various materials were burning, the colours of the glare would not be more numerous, as well as not quite so equal in their intensity. Deep shadows would surely be projected and divide the floods of fiery light. Apart from this, *Strasbourg, September 8th, 1870*, will of the works before us be by many visitors the longest remembered.—Mr. W. Field's *Towing Path* (60), blue water rippling in sunlight against a gravel bank, is very clear and natural.—*The Miller's Daughter* (66) we like much better than most of Mr. E. K. Johnson's sentimental pictures.—*The Enchanted Island* (70) of Mr. A. Goodwin depicts a rocky inlet of the sea, filled with glassy-clear water, through which we notice the pale sands, certain blue and transparent fish, and much rich sea-herbage of innumerable colours. It is a curious, delicate, and elaborate study of the surface of the sea and wealth of reflections, not quite so poetical and true as it appears, and in many respects more pretty and effective than sound and true.—Mr. Marshall imparts a sort of enchantment to his vistas of London streets and the river charged with smoky sunlight, or flashing back the light from wet pavements. Of a meritorious group the best is *From Waterloo Bridge* (94), a fine Thames view with St. Paul's flushed with lurid gold. Next to it we place *Little Britain* (6), and then *A Winter Sunset* (105) and the first-rate *St. Martin's Lane* (265). Several coast views by this artist are quite as good.

The remaining works here which compel attention are Mr. D. Murray's brilliant and finely coloured, but ill-composed *Dittisham Ferry* (99) and his *Wet Market Day* (115); *Bab Zoodleh* (102), by Mr. E. A. Goodall; Mr. R. T. Waite's *Sussex Village* (121), nestled in a hollow of the South Downs; Mr. North's *Sir Bevis and the Woodwoman* (131), a fanciful title for an elaborate picture of a wood and pool in spring, which is charming and delicate, if not so searching and complete as could be wished; *Ben Aricharr* (133), by Mr. C. B. Phillip, a noble example of decorative landscape painting; the masculine and pathetic *Pir Trees, Hampstead Heath* (155), by Mr. W. Field; *Hastings* (161), by Mr. W. Collingwood; *Dieppe* (177), by that capital painter of old towns, Mr. S. J. Hodson; *Cynicht* (209), by Mr. H. C. Waite, who is not working up to a very solid standard; Mr. C. Gregory's *Sunset on the Dorset Coast* (217), a piece of fine, firm, and brilliant painting; and *Old Farm Buildings* (228), by Mr. W. Pilsbury. The vulgarity of Mr. J. H. Henshall's *Married* (211) distinguishes it where there is nothing else of the kind.

ROMAN TOPOGRAPHY.

Rome, April 16, 1888.

STUDENTS of Roman topography will be interested to hear of two communications that were made on Friday last to the German Institute, which is still the most active archæological society of Rome, and, in spite of rumours to the contrary, has not changed its character, or abated

its hospitality to visitors of other nationalities. During the last week, in the course of some excavations in the Forum, made by the desire and under the direction of Prof. Richter, of Berlin, with a view to elucidate more fully the plan and mode of construction of the Temple of Julius, the discovery of a solid well-built travertine foundation of a pier abutting on the south side of that temple suggested to the learned professor the hope that he had come upon a trace of the Arch of Augustus, which is known, from a *scholium* to the *Æneid* published by Cardinal Mai, to have been built *iuxta ædem divi Iulii*. Further excavations having been made, the foundations of other piers were discovered, and it is now apparent that the arch was one with three passages, like those of Severus and Constantine. Each of the two piers flanking the middle passage covers an area of 9 ft. by 15 ft., the width of the passage being about 14 ft. The outer piers are narrower, about 5 ft. wide. In this respect the arch differs in its proportions from the later Roman arches, but resembles that of Orange. The identification of the ruin is, I think, beyond dispute, the character of the work confirming the conjecture suggested by the *scholium* above mentioned.

At the same meeting I communicated to the society a fact which I had only very lately ascertained—that the monument of Phocas, which before its inscribed pedestal was discovered, in 1813, was the subject of so much speculation, and which since that discovery has been universally assumed to have been erected by the Exarch Smaragdus in the year 608 with the aid of a column taken from some older building, was not erected at that period, but was only inscribed by Smaragdus to Phocas, the inscription being incised upon a surface from which an older dedication had been erased. It may be safely assumed that the gilded statue mentioned in the inscription was also borrowed from the older monument. It is curious that the improbability of a monument so simple and classical in its design, and involving such difficulty in its erection, having been set up in the Forum in the seventh century should not have suggested to any of us or our predecessors during the last seventy years the expedient of examining carefully the inscription, in order to see whether it was cut upon an original surface.

The real date of the monument should probably be carried back to the latter part of the fourth century, the column, and also the cornice of the pedestal, having been taken from some earlier structure, according to the practice which prevailed in Rome during that century and for many centuries after, and of which we have so striking an example in the Arch of Constantine. There is no evidence of which I am aware of any monument having been erected in Rome to the great Theodosius. It would be a satisfaction if any reason could be found for substituting his name for that of Phocas in our list of Roman monuments. F. M. NICHOLS.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following, from various collections. Pictures: Cima da Conegliano, *The Madonna*, in a blue drapery, adoring the Infant Saviour seated on a ledge before her, 173*l*. D. Teniers, *The Burgher Guard*, in the Place Verte, Antwerp, 190*l*. Holbein, Henry VIII., in rich damask dress, with chain and jewels, 157*l*.; Portrait of Sir Thomas More, 231*l*. Van Dyck, *Portrait of Gusman, Marquis of Leganes, Governor of Milan*, 194*l*. Murillo, *The Immaculate Conception*, 672*l*. T. Gainsborough, *Portraits of the Artist's Daughters*, Mrs. Lane and Miss Gainsborough, 210*l*. Drawings: C. Fielding, *Upper Part of Loch Lomond*, 126*l*.; *A View of Frascati*, with figures and goats in the foreground, 92*l*.; *A Grand River Scene*, with castles and bridge, sunset, 530*l*.; *A Scotch Lake Scene*, with figures and

cattle in the foreground, 1891. S. Prout, Café de la Place Rouen, 3831. G. Barret, Afternoon, 1781.

Fine-Art Society.

On the 12th prox. Messrs. Christie, Manson & Woods will sell, with other pictures of considerable interest, a number of works from Gattton Hall, including Reynolds's 'Pig-a-back' (Mrs. Payne Galloway and child), and his portraits of the Countesses of Essex and Mexborough, and that of the Countess of Dysart, by Lawrence. To-day (Saturday), besides the Troyons, a Fortuny, Elmore, and other pictures collected by the late Mr. Waring, to which we have already referred, the same auctioneers will sell Turner's 'Burning of the Houses of Parliament'; Linnell's 'Storm in Harvest' and other Linnells; Mr. Hook's 'Gold of the Sea'; Mr. Tadema's 'Chamberlain of Sesostris'; Sir J. Millais's 'Age,' 'The Empty Nest,' and 'Picture of Health'; Rossetti's 'Proserpina,' 'Fiammetta,' 'Le Joli Cœur,' and 'Water-Willow'; 'Le Médaillon,' by Madame H. Browne; 'Labourages Nivernais,' by Mlle. R. Bonheur; and fine examples of MM. Faed, Etty, Leys, Poynter, D. Cox, F. Walker, V. Prinsep, and E. B. Jones.

MR. WOOLNER has sent to the Academy the models of two colossal statues, those of Bishop Fraser and Sir Stamford Raffles, the former commissioned for Manchester, the latter for Singapore, both of which we described some time ago.

MR. MARKS'S single contribution to the Academy will be considered, we believe, one of his best works. It is entitled 'From Sunny Seas,' and represents the warmly illuminated interior of a large old-fashioned room, a sort of sanctum or library of an old clergyman, who, spectacles on nose and compasses in hand, sits at a long table with a chart before him, and listens to his son, a boy midshipman, who, standing at his side, describes his voyages on the Indian Ocean. The old man, with half-admiring eagerness and a smile, follows the ship with his finger on the map, and his face ripples, so to say, with pleasure as he does so. Withered and shrunken as his figure is, even his fussy aspect adds to that kindly regard for the old man which his tenderness evokes. The sailor is hardly less good in his boyish modesty, touched with a sense of pride in being listened to. On the floor and elsewhere lie stuffed birds, Oriental tissues, and a few curiosities brought from over sea to the hamlet, a glimpse of which, with its low-towered church, ancient roofs, and huge ricks, the open window affords. On a shelf stands a model of the church font. On the window-sill a redbreast sings welcome to the wanderer.

THE appearance of Mr. Ruskin at the private view of the Society of Painters in Water Colours on Saturday last occasioned great pleasure to his friends, who observed how much improved his health appears. Many welcomed him, but many more abstained from doing so, lest he should have been overwhelmed by good wishes.

THE private view of the Royal Academy Exhibition, which is unusually late this year, has been appointed for Friday, May 4th, next; the public will be admitted on the following Monday.

THE Fine-Art Society has appointed to-day (Saturday) for the private view of an exhibition of water-colour drawings by Mr. Herkomer. The public will be admitted on Monday next. M. Meissonier's famous picture called '1807' is to be seen on the same days at Messrs. Tooth & Sons', Haymarket.

THE death is announced by Mr. M. H. Bloxam, the well-known writer on architecture.

MR. W. J. LINTON is now in London, busy about his work on 'The Masters of Wood Engraving,' a history of the art, which will contain forty-eight page-subjects and two hundred cuts. If sufficient support be accorded him

Mr. Linton will print a separate edition of one hundred copies, with further elaborate illustrations, at a higher price.

THE Royal Hibernian Academy has lately bought a house, adjoining its present domicile, for the accommodation of its schools, and has appealed to the Chief Secretary for a grant towards the expenses of the fitting up of the premises. Beyond the annual Parliamentary grant of 300*l.* the Academy has received only 650*l.* during sixty-five years from the State, while the Scotch Academy received in 1852 an endowment of 50,000*l.* Meanwhile Mr. W. F. Fitzpatrick has generously headed a private subscription in aid of the Academy with a gift of 25*l.*

THE French School has suspended its work on the isle of Amorgos and resumed that undertaken at Mantinea. All the objects found at Amorgos are to be transported to Syra, where a central museum has been decreed, destined to contain everything archaeological that can be found in the Cyclades, Sporades, or any of the Greek islands.

THE Athenian Archaeological Society is busy levelling the ground along the northern side of the *peribolus* of the Temple of Zeus Olympius, near which will run the new promenade. In these excavations many foundations of mediæval houses and tombs have been found, constructed for the most part of old materials which formed part of the great Olympieion. Thus various architectonic fragments of the old temple have come to light, with many portions of statues and reliefs, and several inscriptions. Amongst the latter are the pedestals of two statues of Hadrian. One of these inscriptions bears the name of Statius Quadratus, consul A.D. 142; the other was dedicated by the inhabitants of the city of Apollonia, a seaport of Cyrene, in Libya.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society.
CRYSTAL PALACE.—Mr. Mann's Benefit Concert.

M. CHARLES MARIE WIDOR, whose first appearance in England was one of the chief features of the third concert of the Philharmonic Society, given at St. James's Hall last Thursday week, is one of the most prominent of the younger generation of French composers. Born in Lyons on February 22nd, 1845, he studied at the Brussels Conservatoire, being a pupil of M. Lemmens on the organ, and of M. Fétis in composition. In 1860 he became organist at the church of St. François, Lyons, and in 1869, when only twenty-four years of age, he received the important appointment of organist to the church of St. Sulpice, Paris. Among the most important of his works are the music to the ballet 'La Korrigane,' a piano-forte concerto, a concerto for violoncello, two symphonies (the second of which was given at the Crystal Palace rather more than a year ago), the 112th Psalm for chorus, two organs, and double orchestra, a number of pieces for the organ, and a quantity of chamber music, vocal and instrumental. The work brought forward by the Philharmonic Society was entitled 'Music to "A Walpurgis Night,"' and announced as "first time of performance." As the supplement to Fétis's 'Dictionary,' published in 1880, gives in the list of M. Widor's works 'La Nuit de Walpurgis, Composition Symphonique,' while the analytical programme of the concert states that the *finale* is dated February 26th, 1888, it

is probable that the piece heard on Thursday week is a revised version of the older composition.

M. Widor's 'Walpurgis Night' music consists of three movements—an overture, an *adagio*, and an *allegro con fuoco*—of which only the first and last have any connexion with the Walpurgis Night scene in the first part of Goethe's 'Faust,' while the *adagio* is intended as a musical illustration of the meeting of Helena and Paris in the second part of Goethe's poem. The whole work belongs to the domain of programme music, each movement being furnished with a motto indicating its poetical basis. The overture depicts the wild and stormy night in which the revels take place, and the *finale* represents the dance of the boisterous guests. The intermediate *adagio*, having no apparent connexion with the subject of the other movements, seems to have been introduced for the sake of furnishing appropriate musical contrast, and more nearly approaches abstract music than the rest of the piece. Possibly for this reason, it is far superior in value to either the overture or the *finale*. Here we find M. Widor at his best; there is much charm in his themes, and no less skill in their treatment, the influence of Wagner being at times apparent both in the polyphonic style and the harmonic structure of the music. For the remainder of the work we must express less admiration. In the first and last movements the composer appears to have taken Berlioz as his model. The first movement suggests (in character, be it observed, not in actual reminiscences) such pieces as the 'Ronde du Sabbat' of the 'Symphonie Fantastique,' or the orgy of brigands in 'Harold.' There is much wild and rough power in the music, but a great deal of it is incoherent, or at least seems so on a first hearing, while still more of it is noisy. M. Widor has also made an artistic mistake in introducing a theme which he describes as "L'idée philosophique générale de l'œuvre, et sur laquelle l'œuvre entière est construite." It is absolutely impossible to express a philosophical idea by music, and to the impracticable nature of the attempt may possibly be due much of the vagueness which characterizes the music. Perhaps the notion was suggested to the composer by the "idée fixe" of Berlioz's 'Symphonie Fantastique'; but there is this important difference, that Berlioz represents an emotion which is fairly within the scope of musical presentation, while a philosophical idea cannot be so depicted. The *finale* of M. Widor's work, though by no means equal to the *adagio*, is far superior to the first movement, being clearer in form and more pleasing in themes. Taken as a whole, we regard the 'Walpurgis Night' as the work of an exceedingly able man, who in this instance has fallen into error in essaying the impossible. He has abundance of ideas and great technical skill, but he lets his imagination run riot at times, and incoherence results. The symphony, which is by no means easy, was splendidly played under the direction of the composer, who was recalled at the close of the work.

The remainder of the programme may be briefly dismissed. Sir George Macfarren's Overture to 'Romeo and Juliet,' one of the best specimens of its composer's talent; the

Overture to 'Der Freischütz'; and Beethoven's Seventh Symphony, were given to perfection under Mr. Cowen's baton. Miss Hilda Wilson, though suffering from a severe cold, gave a most artistic rendering of Mr. E. Prout's *scena* 'The Song of Judith,' composed expressly for her. The pianist at the concert was little Otto Hegner, who played a showy but rather uninteresting movement from Field's Concerto in A flat, subsequently giving solos by Chopin and Mendelssohn. The boy played very cleverly, but we have a strong opinion that at the concerts of a society of so high artistic aims as the Philharmonic infant prodigies are out of place. At the fourth concert, next Thursday evening, Edvard Grieg, one of the most distinguished of Norwegian composers, will make his first appearance in England, playing his own Concerto in A minor and conducting two of his pieces for stringed orchestra.

The interesting and well-diversified programme arranged by Mr. Manns for his annual benefit concert at the Crystal Palace last Saturday attracted a very large audience. As is usual and justifiable on these occasions, miscellaneous pieces predominated, the only work of considerable dimensions being Mendelssohn's 'Scotch' Symphony. The other purely orchestral items were Beethoven's 'Coriolan' Overture, three of Dvorák's Slavonian Dances from the third set (first time), and Mr. Hamish MacCunn's ballad 'The Ship o' the Fiend,' also for the first time at the Crystal Palace. Of the Bohemian composer's trifles recently published as Op. 72, it is sufficient to say that they are as full of national character as their predecessors, Op. 46, which drew attention to Dvorák's name nearly ten years ago. A second hearing of Mr. MacCunn's work more than confirms the favourable impression it made at Mr. Henschel's concerts. It is programme music at its best, weird, picturesque, scored with a rare knowledge of effect, but never degenerating into meaningless noise, as do many examples of a form of art full of pitfalls for the young composer. Whether Mr. MacCunn will prove successful in abstract or "pure" music remains to be seen; at any rate, he is already entitled to high rank as a national composer. The instrumentalists at this concert were Herr Hans Wessely, the Vienna violinist, and M. Ernest Gillet, a violoncellist who made his first appearance. The former was heard in Vieuxtemps's Ballad and Polonaise, in which he displayed much technical ability, though his tone was again rather thin, especially in the upper register. M. Gillet, on the other hand, has an exceedingly pure tone, resembling that of Signor Piatti. His second solo was a tasteful paraphrase for violoncello and orchestra by Mr. Manns of Härtel's 'Abendständchen.' The piece is refined, melodious, and unassuming. Each of the three vocalists commanded a certain amount of interest, though for different reasons. It may safely be said that no one in this country ever expected to hear the once famous basso Herr Carl Formes again in the concert-room. His last appearance was in 1868, and he has latterly devoted himself to teaching in San Francisco with much success. He now returns to us at the age of seventy-two (not seventy-eight, as it would be were the date of his birth correct as given

in Grove's 'Dictionary'), and it is possible he will appear once or twice during the coming opera season. It cannot be said that his rendering of Mozart's "In diesen heil'gen Hallen" was in any sense agreeable, but he was heard to greater advantage in Meyerbeer's "Piff! Paff!" in which a declamatory rather than a *cantabile* style is needed; and his lower notes retain their former volume to a considerable extent. The very young soprano who sings under the name of Nikita made what was probably her first appearance at a high-class concert. She has a charmingly sympathetic voice, and it has had some good training, but her public career will be sadly marred unless she abandons the claptrap methods of obtaining applause she now adopts, most likely under bad advice. She has the making of an artist, and should at once place herself under proper guidance for the development of her natural gifts. With the exceptions noted the concert was a marked success.

Musical Gossip.

THIS year's performances at Bayreuth are announced to take place between July 22nd and August 19th. 'Parsifal' is to be given on Sundays and Wednesdays, and 'Die Meistersinger' on Mondays and Fridays. The principal parts of the two works are to be sustained as follows: In 'Parsifal'—Kundry, Mesdames Materna, Malten, and Sucher; Parsifal, Messrs. Gudehus, Winkelmann, and Van Dyck; Amfortas, Messrs. Reichmann and Scheidemantel; Gurnemanz, Messrs. Wiegand and Gillmeister; Kling-sor, Messrs. Planck and Scheidemantel. In 'Die Meistersinger' the part of Hans Sachs is to be played by Messrs. Reichmann, Gura, and Planck; Pogner by Messrs. Wiegand and Gillmeister; Eva by Mesdames Malten, Sucher, and Bettaque; Walther von Stolzing by Messrs. Gudehus, Winkelmann, and Van Dyck; Magdalena by Madame Staudigl; Beckmesser by Messrs. Friedrichs and Küster; David by Messrs. Schrödter and Hofmüller; and Kothner by Messrs. Planck and Hettstadt.

THE Strolling Players gave their last concert for the present season at St. James's Hall last Saturday evening, Mr. Norfolk Megone resuming his position as conductor. The orchestra merits high commendation for its rendering of Sterndale Bennett's overture 'The Wood Nymphs,' Max Bruch's prelude to 'Die Loreley,' and a trivial *suite de ballet* by M. Widor, entitled 'La Korrigane.' Mendelssohn's 'Italian' Symphony, however, was a somewhat unwise selection, as it afforded an illustration of that ambition which overleaps itself. Amateur orchestral societies are wise when they devote their attention mainly to works which are not often performed by professional players. A violinist styled "Le Chevalier de Salas," from Cuba, displayed considerable ability in solos by Ernst, Raff, and other composers; and Miss Liza Lehmann's vocal selections were extremely acceptable.

THE Chester Musical Festival will take place on July 25th, 26th, and 27th. The principal works selected are 'Elijah,' Verdi's 'Requiem,' 'The Mount of Olives,' the 'Lobgesang,' 'The Redemption,' and 'The Golden Legend'; also symphonies by Beethoven and Schubert, and various smaller works. The band and chorus of 300 performers will be conducted by Dr. J. C. Bridge.

THE Bristol Festival will be held on October 16th, 17th, 18th, and 19th, under the direction of Mr. Charles Halle. No novelties will be produced, but Gluck's 'Iphigenia en Aulide' will be revived, and the list of works includes Berlioz's 'Romeo and Juliet,' 'The Rose of Sharon,' 'The Golden Legend,' and the 'Messiah.'

OTTO HEGNER gave another pianoforte recital last Saturday at the Princes' Hall. His programme contained no important solo items that he had not played on previous occasions, but it included Haydn's Trio in G, in which he had the co-operation of Herr Ludwig and Mr. Whitehouse. On Monday he will appear at an orchestral concert at St. James's Hall, when he will play Beethoven's Concerto in C, No. 1, and Mendelssohn's Capriccio in B minor, Op. 22.

THE Albert Hall Choral Society concluded its regular season last Saturday with a repetition performance of 'Elijah.' The principal vocalists were Mesdames Nordica and Belle Cole, Miss Florence Winn, Mr. Lloyd, and Mr. Watkin Mills. On the 8th prox. there will be an extra performance of 'The Golden Legend,' which it is expected the Queen will attend.

THE death is announced from Paris of Théophile Semet, a pupil of Halévy, and composer of several operas, the most successful of which were 'Les Nuits d'Espagne' and 'Gil Blas.' M. Semet was sixty-three years of age.

CONCERTS NEXT WEEK.

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| MON. | Otto Hegner's Orchestral Concert, 3, St. James's Hall. |
| — | Royal Artillery Band Concert, 3, Princes' Hall. |
| — | Mr. W. Carter's Concert, 8, Albert Hall. |
| TUE. | Mr. Werner's Orchestral Concert, 8.30, St. James's Hall. |
| — | Mr. Emanuel Moor's Second Pianoforte Recital, 3, Steinway Hall. |
| THURS. | Mdlle. Folville's Recital, 3, Princes' Hall. |
| — | Philharmonic Concert, 8, St. James's Hall. |
| FRI. | Mr. Ernest Klyver's Concert, 8, Princes' Hall. |
| SAT. | Signor Rial's Musical Soirée, 8.15, Steinway Hall. |
| — | Signor Saracate's First Orchestral Concert, 3, St. James's Hall. |
| — | Mr. Legrew Harrison's Concert, 3, Princes' Hall. |
| — | Royal Amateur Orchestral Society's Concert, 8, St. James's Hall. |

DRAMA

Dramatic Gossip.

'HIS LAST STAKE,' a one-act drama of Mr. J. Provand Webster, produced at the Princess's on Tuesday, shows a gambling duel, in which, after a fashion heard of among barbarous peoples, the defeated man, having nothing left to lose, stakes and loses his life. Before he pays the penalty, however, the hero learns from some somnambulist performances of his wife, to whom he has made tardy avowal of his folly, that the dice are loaded, and is so enabled not only to redeem his forfeit, but to turn the tables upon his adversary and recover all he has lost. This piece, which seems in part suggested by a novel of Harrison Ainsworth, was fairly played by Miss Florence West, Mr. Lewis Waller, and Mr. W. L. Abingdon.

WE are authorized to state that the announcements put forward with regard to the forthcoming assumption by Mr. Willard of the management of the Princess's Theatre are incorrect. There is no present prospect of Mr. Willard undertaking the control of that house.

MR. W. J. FLORENCE is in London for the present and the following week. He is, however, only looking after pieces, and will not act in London.

MR. WILLARD will be the Macbeth in the forthcoming production of that play at a morning performance at the Olympic. Miss Milly Palmer (Mrs. Bandmann) will, as has been said, reappear as Lady Macbeth.

'THE WIFE'S SECRET' has been withdrawn from the St. James's Theatre. It is this night succeeded by 'The Ironmaster' ('Le Maître de Forges').

THE last few days of Mr. Wilson Barrett's tenancy of the Globe Theatre are to be occupied with a revival of 'The Silver King,' which began last night.

MR. EDGAR BRUCE has substituted the Globe for the Royalty Theatre as the scene of his production of 'Booth's Baby' on the 14th of May.

TO CORRESPONDENTS.—W. & Co.—J. S.—A. R.—W. D.—A. A. B.—T. M.—G. F.—received.
T. N. H.—You should address such a question to *Notes and Queries*.
No notice can be taken of anonymous communications.

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